

Jose N. Sevilla

SINUPAN NG WIKAL TAGALOG

A Registering
of the Tagalog
Language

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Jose N. Sevilla

**SINUPAN
NG
WIKAG
TAGALOG**



**A Regathering
of the Tagalog
Language**

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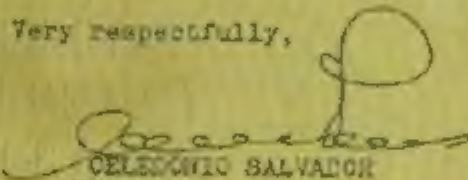
TO HONORABLE ADDRESS FOR
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MR. JOSE M. SAVILLA
470 Vito-Cruz, Manila

Dear Sir:

This is to advise you that your book, Sinangpan Na Wikang Tagalog, has been approved as a library book for secondary schools. This approval will be announced in a forthcoming Approved Library List Supplement.

Very respectfully,


CELESTINO SALVACION
Director of Education

67027



Jose N. Sevilla

MGA KATHA NI Jose N. Sevilla

Kasapi ng Pagdaag ng "Bulakan"
Kagawad ng "Balagtasiana"
Kasapi sa "Ilaw at Panitik"
Kasagguni ng "Suliranang ng Wikang Tagalog"
Kagawad na Patnugot ng "Akademya ng Wikang Tagalog"
Kapitulo ng SURIAN NG WIKANG PAGBANSANG.

—000—

ILAG-ILAG	(Alamát)
SOTAG ESPADA	(Muntig Kasaysayan)
MAPAGPUYAT	(Nobela)
PAGIBIG NG ISAG HENERAL	"
MGA IMBI (unag bahagi)	"
MGA IMBI (Pagalawag bahagi)	"
AG BALIW (Pagatlo ng Mga Imbi)	"
ANAKI	"
MAPAGKANDILI	"
DALAGAG INA	"
AG PUTOK SA BUHO	"
AG HAKIRI	"
INUMAGA	"
AGLAHI NG PALAD	"
AG PAGGUHO NG HIMAGSIKAN	(Halaw)
PAGIBIG NG LAYAS	"
NEOSAN	"
SI RIZAL AT AG MGA DIWATA	(Dula may saliw na tugugin.)
TANDAG SORA	"
PLARIDEL	"
PILIPINAS	"
Sa Lagit ng Bayag Pilipinas	(Mga Salayhay)
Ag Aklat ng Tagalog	(Palawikaan)
Ag A-B-K ng Wikang Tagalog	"
Ag Palatunugan ng Wikang Tagalog	(1) "
Mga Himala ng Tipik sa Wikang Tagalog	(2) "
Ag Palapantigan ng Wikang Tagalog	(3) "
La Funcion de las Particulas en el Idioma Tagalog	(4) "
The Function of the Particles in the Tagalog Language	(5) "

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- (1) Panayam na binasa sa bulwagan ng SCHOOL OF HYGIENE, sa pangangasiwa ng "Balagtasiana", Nov. 11, 1933.
 - (2) Panayam na binasa sa bulwagang VILLAMOR sa pangangasiwa ng "Committee on Culture", U. P., Feb. 19, 1938.
 - (3) Panayam na binasa sa Bulwagang VILLAMOR, sa pangangasiwa ng SURIAN NG WIKANG PAGBANSANG, Dis. 8, 1938.
 - (4) Tesis na isinulat sa THE PHILOLOGICAL SCHOOL, 1932.
 - (5) Salinig sa Ingles ng Gr. Gabriel Bernardo ng U. P. at ilinathala sa PHILIPPINE SOCIAL SCIENCE REVIEW, 1938.

AURELIO ALVERO
HAS ALSO WRITTEN—

IN ENGLISH:

- "Moon Shadows on the Waters"—1934.
- "Pageant of the Evolution of the Filipino Race and the Different Aspects of Its Religious Creed"—1937.
- "The Ornaments of Language"—1937.
- "Nuances"—1939.
- "Who Are the Friends of the Philippines?"—1939.

IN TAGALOG:

- "Aḡ Wikaḡ Tagalog at Aḡ Makabagoḡ Wastuan"—1938.

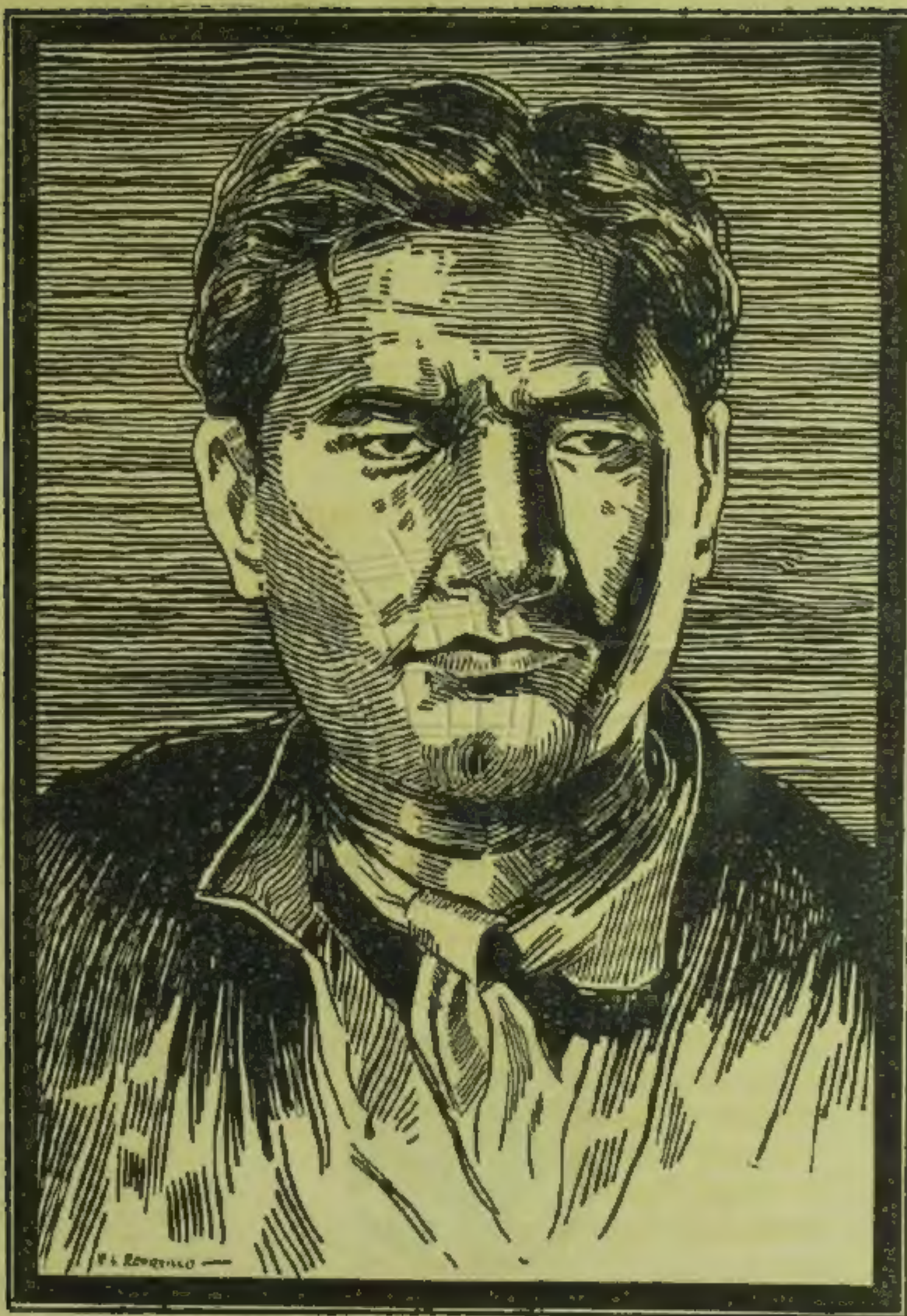
IN PREPARATION:

IN ENGLISH:

- "The Birth of Tagalog Words"
- "A Handbook of Poetic Patterns"
- "Little Anthology of Philippine Verse"
- "Nunquam Cur Sed Semper Ubi"
- "The Warrior and Other Poems"

IN TAGALOG:

- "Aḡ Kudyapi nḡ Bayan"
- "Tinig nḡ Puso"
- "Saligitaag Tagalog"
- "Salinigag Tagalog"
- "Salitikaḡ Tagalog"
- "Babasahiḡ Tagalog"



AURELIO ALVERO

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SINUPAN

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NG

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WIKAG TAGALOG

Nina

By

Jose N. Sevilla
Aurelio Alvero

Diᑭalrawan - Illustrations:
M. Ronquillo



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UNAG PAGKAKALIMBAG
500 SIPI LAMAG

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Limited to 500 copies

LIMBAG SA PILIPINAS
Printed in the Philippines



Gat MANUEL L. QUEZON
Pağulo n̄ Pilipinas

KAY
Gat. MANUEL L. QUEZON
PANGULO NG FILIPINAS,

Tandá ng pagkilala sa Kaniyang di maháhalegaháng
sigasig sa pagiging Wikang Pangbansá ng Tagalog.

TO
His Excellency MANUEL L. QUEZON
PRESIDENT OF THE PHILIPPINES,
In Recognition of His Invaluable Service Toward the
Establishment of Tagalog as National Language.

BILAĚ PAUNA

Aḡ kagahulán nḡ atig matandáḡ Baybayin dahil sa ugaliḡ huwág isulat aḡ mḡa katinig (consonantes) na nábibitin sa pantig (si'abas) ay ganap na linalunasan nḡ SINUPAN Nḡ WIKAG TAGALOG.

Aní Gat. Ignacio Villamor m. ika anum, nḡ kanyáḡ *The Ancient Filipino Writing*:

"... waláḡ katinig na nábibitin sa pantig, kuḡ sila'y sumulat, aḡ lahat nḡ pantig ay natatapos sa tinig (vocal), at aḡ bumabasa ay siyáḡ naglalagáy nḡ katapát na bitig katinig."

Sa SINUPAN Nḡ WIKAG TAGALOG, ay nalunasan aḡ kagahuláḡ itó. Hindi na húhulaan nḡ bumabasa aḡ katinig na dapat itapát sa mḡa pantig na bitin, kundí bábasahin na nḡ tuwid na kagaya naḡ kuḡ paano násusulat.

At hindi ḡa lamaḡ aḡ mḡa pantig na bitin aḡ tinapatán nḡ kabaguhan sa SINUPAN Nḡ WIKAG TAGALOG, kundí patí na niyaóḡ mḡa pantig na aḡ tinig ay naiipit nḡ dalawáḡ katinig. Isáḡ hapyáw na pagmamalas sa *Talapantigán Blḡ. 3*, ay mápapansiḡ nagiḡ ganáp aḡ mḡa pantig nḡ Tagalog na tinatawaran nḡ mga manaysáy na anilá'y "gahól at kimáw"; ḡayón ay buó at sunudsunuran sa mḡa kahihḡan nḡ wiká.

Aḡ aḡkiḡ katutuboḡ uri ng atig mḡa tinig (vocal) ay nanatí. Ag at g mḡa tinig ay di bumavari ka lan man nḡ pantig sa tulog nḡ katinig (consonante) at lalò na sa kapwa tinig, na kahit magkási-piḡsi-piḡ ay pawaḡ tumútunóg at buó aḡ kaniláḡ halagá.

Aní Gr. José N. Sevilla at nḡ kaniyáḡ katulog, Gr. Aurelio Alvero: "Aḡ nḡa tinig ay mḡa likas na pantig hindi lumilalò nḡ pantig kailán man sa tulog nḡ ibáḡ titik magiḡ katinig at magiḡ tinig man ay di sinasamahan upáḡ mabigkás ng sabay."

"Halimbawa: a-a-b. Ag dalawáḡ magkasunod na a ay mḡa pantig na likas na di kailán man magkakasama; i-a-b. aḡ i at a sa i-a-b ay mḡa likas na pantig di ḡ di kailán man magagawan nḡ tinog; i-a-b. ag i at ag a sa katagag i-a-b. ay di rin magagawan ng tinog kailán man; sa mḡa katagáḡ na i-a-b, i-a-b, i-a-b, aḡ mga unaḡ tinig nḡ katagá, ay mḡa pantig na likas, kaya't binibigkás nḡ magkakaniwalay na tagay ag ganap na lalaga at tinog."

Aní Gat. Ignacio Villamor: "... Upáḡ sulatin aḡ isáḡ pantig na natatapos sa mḡa tinig na e-i ay linálagyán nḡ isáḡ tulok sa ibabaw na tinatawag na kurlit at ibp. . . aḡ tuldók diḡ itó kuḡ ilagáy sa ilalim ay sumusugat sa tinig na o-u".

Maliwanag sa patunay na itó na aḡ atig mḡa katutuboḡ pantig na Tagalog ay di yinayari sa pagtutulugán nḡ katinig at tinig gaya nḡ sa pamamaraaḡ Kastilá at nḡ ibáḡ taga Europa.

Isaḡ kataḡian nḡ SINUPAN Nḡ WIKAḡ TAGALOG, aḡ di paghiwaláy sa mḡa panutoḡ ito nḡ atiḡ Wikà.

Aḡ mḡa panuto nḡ BELARMINO, na di tinaḡgap nḡ atiḡ mḡa dalubhasà nḡ panahóḡ iyaón ay nagtútulot sa tulog nḡ isaḡ maliit na kuros (+) na *bumuó nḡ pantig aḡ isaḡ tinig at isaḡ katinig*, pama-maraaḡ anaḡ mḡa *ladino*, ay *lálansáḡ at magguguhò nḡ aḡkiḡ kanyahán nḡ atiḡ Palalikawan, Palabigkasan at Palasulatan*, na kaloob sa atin ni Bathalà.

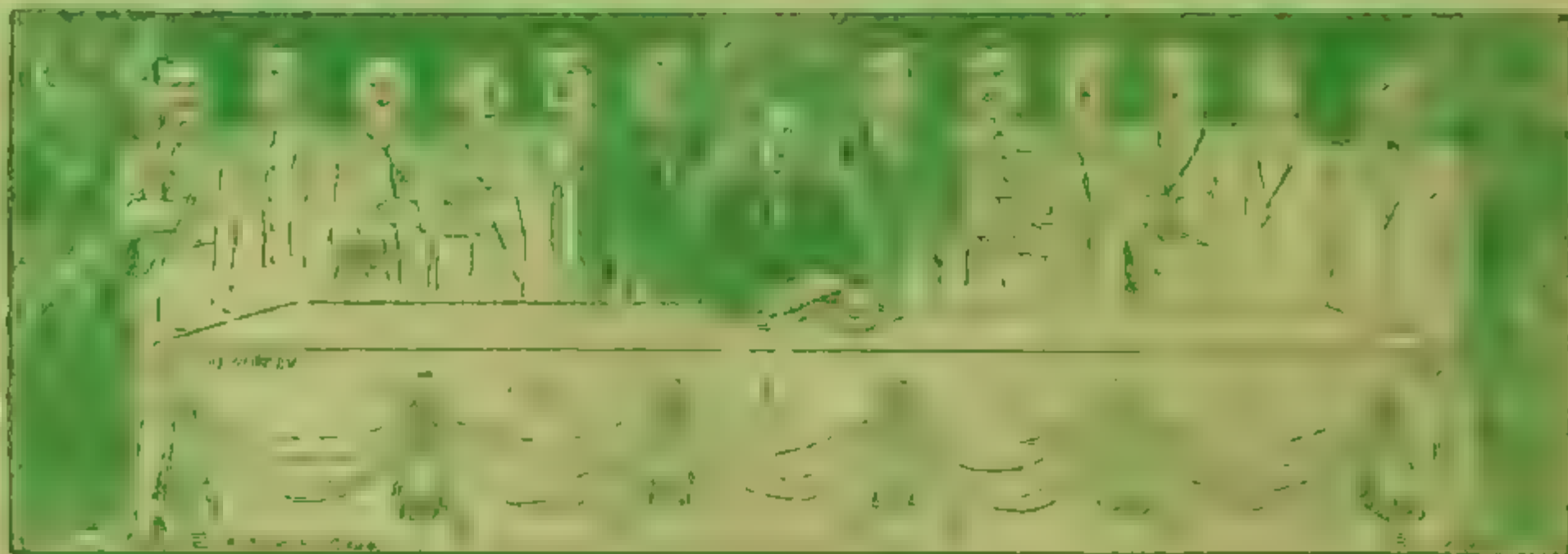
Sa katutubò natiḡ Palasulatan, anaḡ mḡa mánanaysáy, taḡt sa tuldók (.) o kurlit (,) na nagbíbigáy nḡ tunog na *e-i* at *o-u* sa atiḡ mḡa katinig ay walà nḡ ibá paḡ paraán nḡ pagbuò nḡ pantig, at nḡ dalawaḡ talihig (/) na magkuagapáy na guhit na pagbukod nḡ mga siphanay o ng katagà kayà, na siyáḡ bilaḡ taḡiḡ katulog nḡ katutubog Palasulatán.

Guni't sa SINUPAN Nḡ WIKAḡ TAGALOG ay tinapatán aḡ lahát nḡ tandà na hinihilig nḡ isaḡ makabagoḡ Palasulatan sa loób niyaoḡ matandaḡ Baybayiḡ Tagalog. Pati mḡa diin at kudlit nḡ kasalukuyaḡ pamimigkás ay tinumbasán nḡ tandà na lalog nagparigal sa atiḡ katutubog mana.

Aḡ SINUPAN Nḡ WIKAḡ TAGALOG ay siyaḡ kahaḡahaḡaḡ banyuhay niyaog kuḡ ilaḡ dantaog náidlíp, na kagilagilalás na Baybayin.

Bagoḡ bihis ḡayoḡ humáharáp sa madlá upaḡ tamasahín natin nḡ aḡkín niyaḡ mḡa kataḡian na mapagmamalakí nḡ lah ḡ Tagalog sa harap nḡ kalipunan nḡ mḡa bansáḡ nagaagkín ng sariliḡ kabihasnán.

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Aḡ Layon Nḡ Mḡa Pagbabago

Ang dating paraán ng pagsulat ng matatandâ sa ating katu-tubong titik ay náunawaan niláng mabuti. Tamâ na, anó man ang sabihin, at ikinasisiyâ na nilá. Ang gayóng paraán ay angkop sa mga panahóng yaón ng kabihasnáng maaari nating ituring na "kabihasnán ng kalabâw".

Pinasukan ng pagbabago ni P. Lopez upáng mapagbuti anitó. Panahon na noón ng maituturing namán nating "kabihasnán ng ká-bayo". Nguni't hindi tinanggáp ng matatandâ ang pagbabago. Hindi na kailangan anilá. Labis na. At silá naman ay talagáng hindi na ngâ nangangailangan ng anó mang kabaguhan, yamang nasanay na silá sa hinayhinay na pagbasa na kasinghinay ng lákád ng kalabâw: bagay na hindi magawa ng mga nagdala rito ng "ba-gong kabihasnán" na tumátabó na. Inip na sa hinayhinay na pagbasa.

At sa mga panahón namáng itó ng "kabihasnan ng motor", ni ang matulíng takbó ng kabayo, lalò na ang hinayhinay na lakad ng kalabâw, ay hindi na makuhang pagtiyagaán. Ibig nang maging mabilis ang lahat sa pagbasa, na anhin na lamang ay maging ma-bilis na gaya ng "motor boat" ng aduana, na kumakain anila ng isáng salaping gasolina sa bawa't minuto.

At iyan ang sanhi, sa palagay ko, ng mga pagbabagong ibig ipasok ng may akda nitó.

Carlos Ronquillo

Salamat

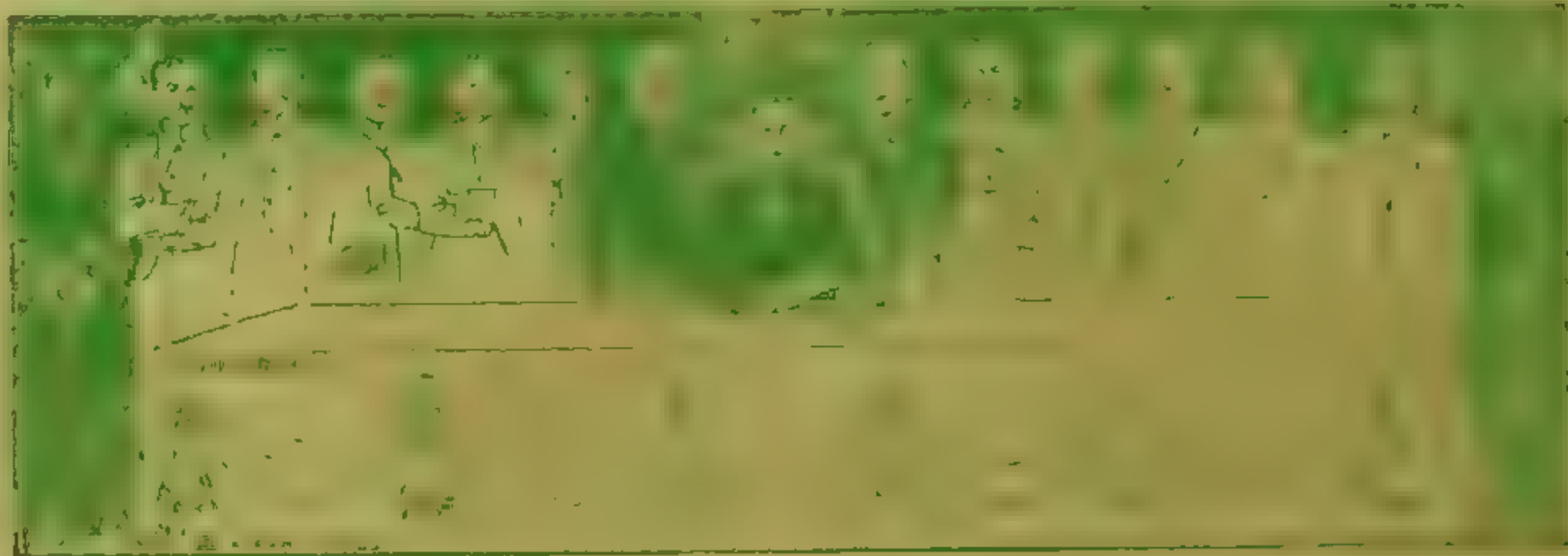
Salamat at pagkaroon nang may tatlong
dantaon pagkakalibing sa bayin nang limot ay muling
nabungkag ang Hiyas nang ating wika, hiyas na ali
matutumbayan nang lahat nang kayamanan sa
boon daigdig at ito gay ang Baybayin Tagalog na
may anyo, hugis at diwang ugnay sa Larit sa-
pagka gayt hulog nang larit.

At kito ang bagong aklat "Ang Simbahan
Nang Wikang Tagalog" na naglalaman nang hiyas
na ating tinuran. Bukas at walang pikinukut-
ing lihim sa sino man ibig tumalak nang
boon kaalaman sinimpon nang lahat
Tagalog. Napakadaling matutuhit matan-
dagan magin nang batay parit man.

Bilan' susog at tunay namay ka-
uri't kabagay nang nasabing Baybayin ay
ang Bolulan na may taglay ng dakilang
diwa sapagka't siyang sagisag nang Poon
Bathala.

H. E. Tolentino

Bumustos A, 1888



AḠ KATUTUBOḠ BAYBAYIN

Sa nḡalan nḡ pagmamahál, hindi maling sabihing ang tansô ay mahigit pa sa gintô.

Ang singsing nating tansô ay mahál kaysa singsing na gintong hindi atin.

At lalô na kung ang singsing na iyan, dī lamang sariling atin, kundi pamana at alaala sa atin nḡ yumao nating mḡa maguláng.

At kaipala'y lalô pang magiging mahál sa atin kung ang singsing na iyáng sa ati'y pamana ay dī tansô, kundi gintong lantáy at dalisay.

At, gaano pa ang magiging laki nḡ ating pagmamahál kung ang hiyás na iyáng pamana sa atin ay dī isa lamang sings ng, kundi *Kayumanghon, Lakas, Kalayaan* at *Kapangyarihan* magagawá nating sangkap sa lahat ng kapakanan ng ating buhay, maging sa nḡalan nḡ ating pagka-bayan at maging sa pagká-bansá pa man.

Sa ganáng palagáy namin, ay iyán ang katumbás nḡ dakilang pamana sa ating biyaya nḡ mḡa maulô, na dī ibá kundi ang matandang KATITIKANG PILIPINO.

U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Sa pagkakaroon nḡ isáng katutubo't Sariling Wikà ay sinikap din nḡ ating mḡa ninunong magkaroon naman nḡ mḡa Sariling Titik na nápatangí sa ibá sa sangsinukob.

Ang ganva'y maipagkakarangal, at dī gaya nḡ kalungkát-lungkót na *kakambál-malay* sa sarili't katutubong mga titik na kakambál nḡ sariling wikà.

Ang dakilang pamanang iyán sa Lahing Pilipino ay dī maaaring mamatáy, pagká't mamámalaging buháy habang panahón, sa mga gintong dahon nḡ Kasaysayan.

Francisco Laksamana
Francisco Laksamana.

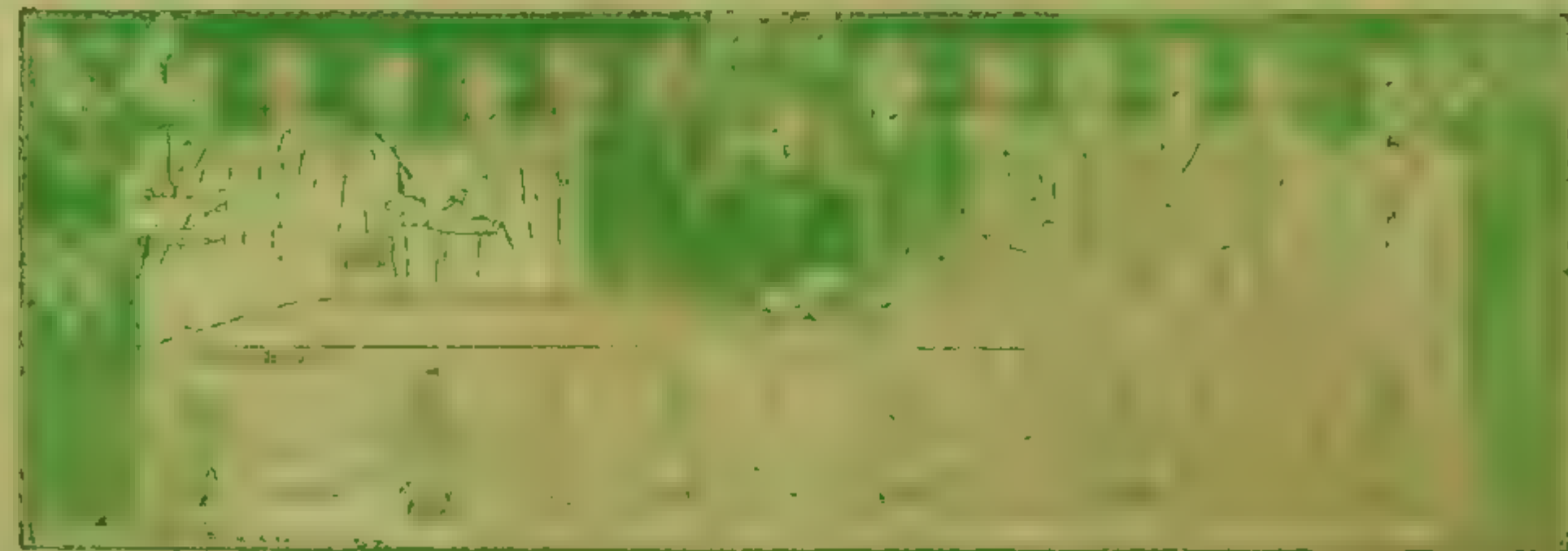
Kung kayo'y may maibagmamabakig-
kudâ ug atig kabiruan na hindi na-
ilibig ug panahon, ay iyan ag atig
matandang katitikan, na salamat sa
makabaya'g pagbunyagi na ila'g
palaaral, gayo'y usapag paksa ug
lalog nigr pantas at dalubhasa.

Isag lubusag pagtatikod sa kina-
mulatan ag pagpapawala. Saysay
sa mga katutubig ymag ipinamama sa
ata ug atig nigr kanun-nunian; at
masasag isag di mapapantaya'g
kabayanhan at wala'g tagga pag-
salit ag kailaga'g buriin ug sino ma'g
maghahagid nakunin ag masasag kinas
sa kinalibigug sulot upag inayn ug
paibago sa mapawalikid na isag ug
magiglig kabataan gayon, upag sa za-
rits y humag kung sumaliwa sa masasag.

"Hindi lamigon sa pinagpaligan
di makararati'g sa pagpapantaya"

Maynila VII 6-1959

Salamat



Walāg alinlağan na aḡ SINUPAN ay mahalagá. Aḡ kasaysayan nḡ Pilipinas ay dahóp sa mḡa talāg ukol sa matandāg kabihasnán, laló na aḡ sa panahóg walá pa rito aḡ mḡa kastilá. Itoḡ Pilipinas ay tinawag na *terra incognita* sa saḡkátauḡán, at ní sa gumitá nḡ sino man ay hindi nabadhá. Ilan aḡ nakaáalám na dito'y unaḡ namayan aḡ mḡa ita, indio (indonesians), at malayo na buhat sa timog-silaḡan nḡ Asia. Bihirá aḡ nakatatarók na sa labí nḡ kaharian nḡ mḡa indio nagbaḡon aḡ dalawāḡ kapaḡyarihan: aḡ Shri-Bisaya at aḡ Madhapahit, bagama't itoḡ hulí ay lumagpak noḡ 1478 at pinalitán nḡ kaharian nḡ Malaka.

Naḡ dumatíḡ dito aḡ mḡa kastilá noḡ 1521 ay dinatnán aḡ mḡa tagaritoḡ may sarili naḡ abakada. Tatloḡ tinig at labiḡapat na katinig aḡ ginamit na noon pa, at saká aḡ kudlit ay palasak sa pagsulat. Aḡ paraán noón nḡ pagsulat natin ay lubháḡ kaibá kaysa mḡa paraán nḡ Latin. At aḡ nasabiḡ pagsulat ay siyá ḡayoḡ pinagdumugan nḡ magamaiḡ siná Guróng José N. Sevilla at Gr. Aurelio Alvero nḡ kanilāḡ mahalagáḡ panahon upāḡ patunayan sa madlá aḡ karunuḡan nḡ mḡa kayumaḡḡi.

Matibay na saksi nḡ kasaysayan natin itoḡ SINUPAN, na nagpapakilalaḡ aḡ matandāḡ palatitikan ay kakambúl nḡ datihuḡ kabuhasnán at karunuḡaḡ dapat malaman nḡ mḡa tagapamana natin. Maiwan sa kaalamán nḡ mḡa pilipino na aḡ lahi ni Rizal noón pa maḡ araw na hindi sumasadsád dito aḡ pulutóḡ niná Magallanes, ay may katutubò naḡ katalinuhan at kayamanan nḡ pagḡsip.

Kayá't bawá't ának at tahanan ay kanais-nais na magkaroón nḡ salin nḡ mahalagáḡ aklat na ito.

Binabatí ko aḡ mabubunyíḡ may akdá sa kanilāḡ bagoḡ tagumpay, dahil sa sininop na SINUPAN.

Teodoro E. Gener
TEODORO E. GENER

Oo ġa't hindi magigiġ kapintasan, kundi bagkús paġ ikadara-
ġal at kapuripuri na matutuhan nġ mġa pilipino ang lahát nġ wika
—kuġ maġyayari—nġ iba't ibaġ bansá; ġuni't kuġ aġ karaġalan at
kapurihaġ iyán ay makapupusyáw sa sariliġ wika'y hindi lamaġ
magigiġ pagtatakwil sa tunay na inang bumuhay sa atin, kundi wa-
laġ salaġ latawaran aġ atig katutuboġ karapatán nġ mġa dayuháġ
nagmamasid sa atin.

SBM mag

////



Aġ aġkiġ sariliġ paraán nġ pagsulat ay hindi namin binago,
bagkus iginalaġ upúġ mapagsiyá nġ mġa magbabasa aġ katutuboġ
halagá nġ mġa titik.

Aġ kambal na katinig na NG na itinumbas sa atig katutuboġ
ay nagtutumpalak at mag saġ humihigi nġ tumpak na
katumbás na titik.



My Dear Prof. Sevilla:
M a n i l a

I have perused the manuscript of your recent work in collaboration with your nephew, Atty. Aurelio Alvero, on the ancient Tagalog, and I believe that you have produced a complete and analytic study of our old system of writing, which, not only satisfies all the exigencies of a modern philological work, including the accentuation of syllables, but also clarifies many obscure points in the grammar of the Tagalogs.

This volume is worthy of being placed side by side with those of Blancas de San Jose, San Buenaventura, Chirino, Mentrída, Lopez, Humboldt, Pallas, Kern, Marsden, Franz Carl Alter, Reinhold, De Mas, De los Reyes, Pardo de Tavera, Minguella, Villamor, and others, and no doubt our scholars of today—Verzosa, Pahati, Tolentino, Cuino, Reyes (Dr. R.), Bernardo, Romualdez (D. N.), and Fathers Bazaco and Sta. Maria, would feel elated that you dared tread on the dangerous ground of how such writing was done as to answer the needs of philology.

I wish you the best of success.

Fraternally yours,


Jose P. Bantug.

1880

BUĜAD INTRODUCTION

Gaya ng mga magdudulag na nagliligag ng buhangin sa gitna ng isag lawa at doo'y pinipili ag maliliit na gabok ng gintong upag sinupin at masimpan, ay gayon kami, mahigít na dalawag puog taog naghalughog sa mga luma't limot ng mga akiat upag doo'y aninawin ag mga balitag may kinalamang sa atig bayan, lahi at kabihasnan, at salamat sa katiyagaan ay nakatipon kami ng sapat na kasagkapan upag mabuo ag isag SINUPAN, na kababakasán ng mga agkag daratig, niyag malohatig kahapon ng atig lahi.

Sa paraan ng pagtutuladtulad upag sumapit sa isag hinuhag tumpak, ay madalas maligaw ag marami, gunit sa paraan ng pagtaluntón sa wikang ginagamit ng isag lipunan ng mga tao at lahi ay nakatuturól ng isag maliwanag na hinuhag, kaya't ag wikang nalalarawan sa mga *Baybayin* ginamit at ginagamit ay siya naniag ginawag batog urian ng katutubog kabihasnag lumipas.

Ag lahat ng mananaysay buhat kay Parí Pedro Chirino, isag pantas na Hesuwita, niyag dantaog ika XVI, haggag kay Parí Marcilla ng dantaon ika XIX ay nagagkakaisa halos ng pagtiyak na dito sa Kapuluán ay nagkaroon ng isag *Baybayin*.

Like the early miner who sifts earth from a lake and from its sediments patiently separates the tiny particles of gold that these may be gathered and kept, so do we now, after twenty years almost of searching through old and forgotten volumes to unearth the greatness of our country, race and tradition, present the fruit of our labors, this regathering of the Tagalog language and system of writing where may be found the traces of that great past of our race.

In the comparative process necessary to achieve a correct conclusion, many are lost, but in the tracing of language used by man and race, the conclusion is clear. For this reason, we chose to follow the greatness of our heritage through language and through the syllabary on which it is based.

All the historians from Fr. Chirino, the Jesuit sage of the sixteenth century, to Fr. Marcilla of the nineteenth century were almost one in bearing witness to the fact that there was a *Baybayin* here in the Philippines.

Bagá mag nagkaroón ng paniwalaḡ lubháḡ maramiḡ *Baybayin* dito, gaya ng mga ibá't ibáḡ tálandakaḡ nápalathalà, magbuhat kay Pavon, haḡḡag kay Tavera, na saḡayon sa mga nálatthalà at natipon sa aklat ni Parl Marcilla ay umáabot sa labiḡpitó, ay natiyák sa mga talataḡ gintó ng Hukóm Ignacio Villamor, na aḡ lahát ng itó ay sa sisá namuhatan, at itó'y dill ibá kuḡdi aḡ sa Tagalog.

"Ukol sa mga baybayiḡ sinásabiḡ galiḡ sa Bulakán, Paḡpaḡan, Paḡasinán, atbp. sukat aḡ sabihin na aḡ kanilaḡ paḡkakawaḡkí sa Tagalog ay ná-mamalas sa bigláḡ tanáw at yumayakag sa amiḡ maniwala na siyá riḡ baybayiḡ Tagalog na may bahagyúḡ kabaguhan."

Sa pagwawaḡkí ng mga baybayin dito sa Silāganan ay ihinay ng Hukóm Villamor ag sa Tagalog sa mga baybayin ng Toba, Bugi, Asoka, Borneo at Haba at aḡ hinuhaḡ itó ay pinanindigán ni Dr. Pardo de Tavera, dalubhasá sa mga bagaybagay sa Silāgan:

"Aḡ mga baybayiḡ Pilipino ay mayroḡḡ hugis sa pagkaka-guhit ng Asoka na lubháḡ malaki aḡ pagkakawaḡkí kay sa alin mag Baybayin sa Indiya o sa Lawagatan (Oceania). Naniniwalà kami na nagbuhat ng tuwíd doón at pinapanatili ng boḡḡ katapatan aḡ katutuboḡ hugis. Aḡ pagkabuhatan sa Indiya ay hindi mapagaalinlaḡan."

Although for some time a belief prevailed that there had existed many alphabets here, as published in many treatises on Philippine paleography, from Pavon to Tavera, (according to Fr. Marcilla such alphabets numbering seventeen), we concur with the conclusive findings of Justice Ignacio Villamor that all the said alphabets came from one trunk, the Tagalog.

"Regarding the alphabets said to be of Bulacan, Pampanga, Pangasinan, etc. suffice it to say that their similarity with the Tagalog is so evident that it induces us to believe that they are the same Tagalog alphabet with slight changes."

In his comparisons of alphabets in the East, Justice Villamor saw similarities in the Tagalog symbols with those of Toba, Bugi, Asoka, Borneo, and Java, and this theory of similarities was upheld by the eminent scholar on Orientalia, Dr. Pardo de Tavera.

"The characters of the Philippine alphabet have a greater similarity with those of the Asoka than with any other of India or the Oceanic Islands. We believe that they come directly from the Asoka and that they have preserved very faithfully its primitive form. The Indian origin of this alphabet can not be doubted."

Aḡ Asoka, ani K. F. Holle, ay siyáḡ pinakamatandáḡ Baybayin nḡ mḡa tagaindiya. Itó aḡ ginamit nḡ Hariḡ Asoka, limaḡ dantaon bago nilaḡ si Kristo sa laháḡ nḡ kaniyáḡ mḡa Pati.

Kahit sa bigláḡ malas ay laloḡ malapit aḡ atiḡ Baybayin sa ginamit nḡ Toba, mḡa katutuboḡ tagamalaya na naḡagsipanahanan sa baybayin nḡ mḡa purók na iyaón, sa isáḡ hapyáw na masid ay mapagsisiyáḡ laloḡ lináḡ aḡ sa Tagalog.

Kuḡ kayâ marahil tinatawaran ni Guillermo E. Tolentino aḡ palagáy ni Tavera na aḡ atiḡ Baybayin ay buhat sa Asoka o sa mḡa baybayin nḡ mḡa purók na iyaon, at aniyá'y:

"... aḡ mḡa Tagalog noón ay may mataás naḡ kabihasnán at aḡ wiká ay may 2,000 taon aḡ katandaan kay sa pinakamatandaḡ wikaḡ kinikilala, aḡ Sanskrito, at aḡ ilaḡ titik Romano ay kuha sa matandag Baybayiḡ Tagalog."

Sa isáḡ tálandakaḡ lubháḡ di pagkaraniwan ay ipinakilala ni Tolentino sa kaniyáḡ aklát aḡ mḡa pinamuhatan nḡ mḡa kahaḡahaḡaḡ tandá o titik nḡ katutuboḡ baybayiḡ Tagalog.

May matuwid aḡ Hukóm Villamor na magsabiḡ "lubháḡ mahirap aḡ sumulat nḡ náuukol sa matandáḡ Baybayin, dahil sa kadahupán nḡ mḡa aklát at kasulataḡ masasaḡguni na naḡásusulat sa katutuboḡ mḡa titik" at dahil din namán sa mḡa pagsasalugatan nḡ mḡa palagáy nḡ mḡa aklát na na-

The Asoca, according to K. F. Holle, is the oldest alphabet in India. This was used by King Asoca, five centuries before Christ.

Although at first glance our *baybayin* bears closer resemblance to the Toba and one may be inclined to conclude that Tagalog proceeded from it since the Tobans are Malaysians who lived in the vicinity of the Toba sea, a closer scrutiny will show that the Tagalog shows more development and culture.

That is perhaps the reason why Guillermo Tolentino doubts the Asoca-derivation theory of Pardo de Tavera, and he says:

"... the Tagalogs then had a high degree of culture and the language is older by 2,000 years than the oldest recognized language, the Sanskrit, and a few of the Roman symbols are derived from the Tagalog *baybayin*."

In a paleographic chart of great philological interest, Tolentino showed in his book the origin of the admirable symbols of the native Tagalog *baybayin*.

How justified Justice Villamor was in saying that it is very difficult to discourse on the ancient writing because of the scarcity of books and treatises which may be consulted and also because of the contradictions of theories in the existing treatises on such matters! It is indeed discouraging to delve

susulat, tuḡkol sa mḡa bagay na itó, ay sukat na huminà aḡ loób nḡ sino maḡ mánunuysóy kuḡdi rin lamaḡ may lubós na katinigán at mapagpanatili sa kaniyáḡ pit-hayà.

At aḡ ganitóḡ kasahulán nḡ mḡa aklát at kasulatan na mása-saḡguni nḡ mḡa palaarál, at aḡ ganitóḡ mḡa pagkakásaluḡatan nḡ mḡa hinuhà at hakà, ay siyáḡ na-giḡ sanhi at bunsód namín upáḡ balikatin at ubuskayaḡ isagawà aḡ pagsinop nḡ mḡa nagkákawa-tákwaták naḡ mḡa tipík niyaóḡ iginuhóḡ bantayog, at kasaluku-yan paḡ ginigibà aḡ mḡa labi nḡ katutuboḡ kabihasnán nḡ atig lahi, aḡ Wiká at Baybayiḡ Tagalog.

Salamat na lamaḡ at aḡ di mapipigilaḡ lakás nḡ mḡa paḡyayari ay naghandoḡ sa atin nḡ isáḡ di-waḡ di paḡkaraniwan na nakatá-tarók nḡ kahalagahan nḡ mḡa alamat at likás na kataḡian nḡ atig wiká na sáligan nḡ buoḡ ka-gitiḡan nḡ atig lahi, at nḡ isáḡ ti-bay nḡ pusò at lakás nḡ loób na naḡahás sumaluḡa sa daluyóḡ na mapagwasák nḡ mḡa makabanya-gaḡ hilig na ipailalim sa ibaḡ wiká at ilagay sa paḡalawaḡ hanáy aḡ wikaḡ sarili, at sumagupà sa la-loḡ mapaganiḡ na hilig na pagpú-purókpurók na siyáḡ lagl naḡ nag-lólubóḡ na tila alimpuyó at buha-wi sa mḡa kataḡian at kagitiḡan nḡ bayan natin. Kahaḡahagaḡ ta-gumpáy gâ aḡ kaniyá naḡ sa iba-baw nḡ mḡa balahoḡ iyaó'y napag-tibay aḡ Batás B¹ḡ. 184 sa pama-magitan ng paglagom nḡ naḡag-kákáhiwáhiwaláy na purókpurók na lakás at pagpipisan sa íisáḡ agos na magháhatid sa lawagat nḡ Wikaḡ Paḡbansâ.

into our ancient history and cul-ture, and only the persevering student will dare to attempt this task.

And yet, strange to say, this very lack of books and treatises, these contradictions of theories and opinions were our very prod and reason for shouldering the difficult task of regathering the scattered bits of that great monu-ment of our race, still being des-troyed by many hidden forces which oppose our native culture, the monument of our past, — the Tagalog Language and its Writ-ing.

Thanks to the inexorable work-ing of events, there emerged from the ranks a man of extraordinary wisdom who recognized the force of tradition and the natural values of our language, values which are the bases of the greatness of our race. This man of courage dared to stem the destructive rush of foreign inclination that would put our language under other and alien languages, dared to challenge that love of regionalism which has always been the setback of our struggles. Indeed it is a triumph that in spite of odds and objec-tions, Commonwealth Act No. 184 was passed to establish over the Babel of dialects, the Tagalog as the national language of the land!

Sakali mag aḡ mapaglaróḡ tad hanà ay makalishà nḡ mḡa pagkakátacḡ magbigay sangala sa mga kalaban sa panamahala ng Paḡuloḡ Manuel L. Quezon upāḡ sirain at katkatin aḡ kaniyaḡ pagalan sa talaan nḡ mḡa maggitig sa pamamahala, kahit na magyari aḡ ganitóḡ pagbabago nḡ tadhanà, sukat na aḡ Batás Blg. 184 upāḡ manatili aḡ kaniyāḡ kadakilaan sa hanáy nḡ mḡa walaḡ-kamatayaḡ bayani nḡ wikà at nḡ lahig Tagalog.

Itó rin aḡ kadakilaan nḡ Hukóm Villamor na sumulat nḡ "The Ancient Filipino Writing" at sa ganoóḡ paraán ay napasapit sa atig panahón aḡ *Belarmino* ni Párrí Francisco Lopez,—isāḡ palaarál nḡ mḡa wiká natin—aklāt na ginamitan nḡ mḡa titik nḡ katutubog Baybayig Tagalog.

Aḡ *Belarmino* ay isāḡ lumaḡ yog nḡ panit kan nḡ lahi sa kalahilnag kan vāḡ tinataglay sa kaniyaḡ mḡa dahon iyaóg mga katutubog titik na mag aḡ nagbabansag na diro sa lupay katagalagan ay may isāḡ Baybayig iba sa mḡa katala na sa mga dakog itó ng kasalanan, Baybayig nagpapanatili nivaóg mḡa dakilag kisláp nḡ diwà nḡ atig mḡa palaisip, at ginamit nḡ atig mḡa Lakán sa pagbabatás at mḡa sagusapan nḡ mḡa kanugnóg na lahi at lupain.

Guni't aḡ *Belarmino* nḡ P. Lopez ay may taglay na bihis nḡ kahaguan upāḡ magig magaan sa mḡa banyag aḡ pagbasa niyaón, dahil sa paniwalaḡ aḡ atig datiḡ paraán nḡ pagsulat ay di naglagdà nḡ mḡa katinig sa mḡa pan-

Should Fate in its whims give weapons to the enemies of this man so that they succeed in downing him in political struggles, Commonwealth Act No. 184 will preserve his name among the immortals of our race and language—President Manuel L. Quezon, the proclaimer of Tagalog as the National Language of the Philippines.

And this greatness is shared by Judge Villamor who wrote The Ancient Filipino Writing and in that manner preserved for us the *Belarmino* of Fr. Francisco Lopez, a foreigner who studied our language and wrote a whole book in the ancient Tagalog script.

The "Belarmino" is a monument of our language. It holds within its pages the sacred traces of that native script, which proclaims to the world the existence here of a system of writing different from those of the other Eastern countries. This system was used by the Filipinos ages ago as the medium of expressing their laws in writing and as a means of communication with other races and lands surrounding the Philippines.

But the "Belarmino" of Fr. Lopez introduced innovations into the ancient system of writing in order to facilitate its use by foreigners because of a false belief that the ancient manner of writing did not use closed syllables, as

tíg na bitín. Ag kabaguhag itó ay isag malit na kuros (†) na ikínikintál sa ilalim ng mga katinig upag mapahí rito ag kakambál na tinig na siyag ikinabibigkás sa kaniyag pagkapantig pagdaka.

Anó pa't kuḡ pakawawarin ag atig mga datig titik na pantig na kapagkaraka at kagyat na'y may kakambal na tagog tinig, sa pamamagitan ng malit na *paripá* (†) ni P. Lopez na pumapahí sa tagog tinig na kakambal, ay matitiyák na walag ginawa ag bantog na parí kuḡdíl ilarawan sa pamamagitan ng atig mga katutubog pantig sa pamamaraag kastilá na makiyakap sa tinig upag makayari ng pantig.

Isag himalá ito na hindi nagyayari sa mga katutubog paraan ng atig agkig Baybayin na matitiyák na isag ganap ng palapantigan.

Dapat na pagukulan ng pansin ag pagyayari na ag atig mga katutubog titik ay mga pantig na kapagkaraka, magig itó'y tinig at magig itó ay katinig. Ag mga katinig, bagá mag tumutunog sa tulog ng tinig, ay may tago tuwi naḡ tinig na hindi násusulat, di gaya ng sa paraag kastilá na nagagailagan ng pagsasapi ng mga katinig at tinig upag mayari ag pantig.

Guní't sa kabaguhag ipinasok at ginamit ni P. Lopez sa kaniyag *Belarmino* ay mapapansin ag pagigig haluan ng mga tuntunin sa pagpapantig sa bisá ng malit na

the *bitín* or the *salikop*. The main innovation introduced was the use of a small cross (†) which was written under the consonantal syllable to suppress the vocalic sound and to make it lean backwards towards the preceding syllable to form a closed syllable.

But if we analyze the nature of the Tagalog symbols which showed consonantals with hidden vocalic sound and if we study the innovation introduced by Fr. Lopez's small cross which suppressed or elided the vocalic sound, we will see that what Fr. Lopez did was but to portray in ancient Tagalog symbols the same values that the Latin letters had, letters which needed to combine with vowels to form syllables as in Spanish.

This is a thing that never occurs in our native writing, for our *baybayin* is not an alphabet, as many erroneously think it to be, but a syllabary with an utterly different procedure from that used in alphabetic writing.

This fact deserves observation: our symbols are *per se* syllables, whether they be vowels or consonantals. The latter, although they sound with vowels, are never written with vowels for they are by nature expressed thus and these vocalic sounds are implied although unwritten. In the Spanish system, the consonant must go with the vowel to form a syllable.

Therefore, it is obvious that in the innovation introduced by Fr. Lopez in his *Belarmino* there is a mingling of rules, Spanish and Tagalog, as a consequence of the

kurós. Aḡ mḡa tinig ay kinakatu-
loḡ sa pagbuô nḡ pantig at nagig
isáḡ paḡyayari aḡ magkaroón nḡ
pantig sa Tagalog na yari sa pa-
mamaraaḡ Kastilá sa tuloḡ nḡ
mḡa titik na Latín na kanilaḡ hi-
nirám, ḡuni't larawaḡ Tagalog
namán sa ayos, sapagká't sinu-
lat sa tuloḡ nḡ mḡa titik nḡ atig
matandá at katutuboḡ Baybayin.

Upáḡ máiulat sa amiḡ mḡa
maḡbabasa aḡ amiḡ nápansiḡ itó
sa bisá nḡ kabaguhan ni P. Lo-
pez ay sísiuin namin ag isaḡ
talatá nḡ *Belarmino* na gayari:

ḡ ḡ ḡ ḡ ḡ ḡ ḡ ḡ
l ti ln su rat
1 2 3 4 5

May mḡa iba't ibaḡ uri nḡ
pantiḡ na ibinubuô sa talataḡ itó.
Apat na uri aḡ mápapansiḡ sa
ágaráḡ tigin na matatawag natiḡ
1.—*Likas*, 2-4.—*Tuwid*, 3.—*Bitin*
at 5.—*Salikop*.

Tawagin natin nḡ *likas* iyaóḡ
mḡa pantig na kagyát na nabíbig-
kás nḡ waláḡ tuloḡ nḡ ano maḡ
mḡa bagtiḡ nḡ bíbig, iyaóḡ mḡa
nabíbigkás naḡ sukat aḡ ibuká aḡ
bíbig at pawalán nḡ hiḡá ay na-
lílikhá aḡ tunóg, gaya nḡ lahát nḡ
tunog.

Sa Tagalog ay may tatló nḡ
ganitoḡ uri:

ḡ ḡ ḡ
1 2 3
o-i o-u

Tuwid—iyaóḡ biníbigkás sa di-
waḡ katinig ḡuni't tumutunog sa

small cross. The vowels are made
to cooperate with the consonant
to form syllables, and we have
hence the strange happening that
a Tagalog syllable is formed in
the Spanish manner. The symbols
are Tagalog, because they are
taken from the Tagalog syllabary,
but the system is Spanish. A most
confusing hybrid!

To demonstrate to the reader
this mingling of rules, we hereby
present this line from the *Belar-
mino* of Fr. Lopez:

There are four kinds of sylla-
bles in this line,—the *Likas*, the
Tuwid, the *Bitin* and the *Salikop*,
which can be identified as 1, 2-4,
3, and 5 respectively.

Let us recognize as *Likas* or
natural syllables those syllables
which are sounded naturally with-
out special distortions or deforma-
tions of the oral organs, those
which are expressed through the
mere opening of the mouth and
the passage of exhaled air, as in
the vowels.

In Tagalog, we have three:

The *Tuwid* or straight sylla-
bles are those which are expressed

tuloḡ nḡ tinig, bagá maḡ ito'y na- with the consonantal sounding on
katagò at dī násusulat. the implied vowel.

Sa Tagalog ay may labiḡ apat In Tagalog, there are fourteen;
na urì:

ba, ka, da, ga, ha, la, ma, na, ḡa, pa, sa, ta, wa, ya.

Aḡ lahát nḡ ito sa kaniyaḡ ka-
tutubog anyò ay binibigkas sa tu-
nóg nḡ tinig na a.

Aḡ tinig sa pantig kailán ma'y
dī isinúsulat sa wikaḡ Tagalog.
maliban lamaḡ sa mḡa pantig na
hkas. Ġuni't ito'y binibigkas, ka-
hít dī nasusulat. Ano pa't aḡ tu-
nóg nḡ pantig na katinig na tina-
tawag natiḡ *tuwid na pantig* ay dī
kakikitaan kaylan man nḡ nasusu-
lat na tinig, gaya naḡ makikita sa
matandaḡ baybayin.

Nagkákaisá aḡ lahát nḡ mḡa
mananalaysay na sa Tagalog ay
waláḡ pantig na bitin. Hindí ka-
mí saḡayon na waláḡ tandáḡ pag-
kakakilanlan sa mḡa pantig na
may katinig na náhibitin sa huli-
hán dahilán sa paḡyayari na aḡ
atiḡ mḡa pantig ay dī nayayari ka-
gaya nḡ sa mḡa wikà nḡ mḡa Ta-
gauropa, lalò na aḡ sa Kastila, na
sa pagbuò nḡ pantig ay katukatu-
loḡ aḡ tinig. Aḡ atiḡ mḡa titik ay
pantig na kapagkaraka, at mataḡ
sa a nḡ bawa't katinig na nauuli-
nig sa b'gkás ġuni't hindí nasusu-
lat kailán man, ay nátatagpò aḡ
ibáḡ tunóg sa tuloḡ nḡ tuldók na
ilinalaḡkap sa katinig sa ibabâ o
sa itaas saḡayon sa tunóg na na-
saḡ ikintál. Sa paraáḡ itó ay nag-
kákaisá aḡ lahát nḡ mḡa mána-

All of these are sounded in
their unpointed state on the vo-
wel a, and sound on e-i or o-u ac-
cording to the use of the point.

The vowel is never written in
Tagalog, excepting in the case of
the *Likás* or natural syllable. But
the vowel is expressed although
unwritten. Thus, the *Tuwid* or
straight syllables never write the
vowels, although there are vocalic
sounds in the expression. This
can be verified in the ancient
writing.

Almost all authorities are una-
nimous on the non-existence of
the *bitin* or suspended syllable.
We disagree with them. We be-
lieve we had signs of orthography
which showed syllables with con-
sonantal sound after the vocalic
sound. The argument that we do
not have such syllables because
we have a language different from
those of Europe, does not hold
water in our belief. Although we
do not use the Spanish method of
making vowels and consonants
collaborate in the forming of syl-
lables, we had our manner of writ-
ing syllables. Our symbols are au-
tomatically syllables or syllables
per se. The general consonantal
sound is on the hidden or under-

naysáy at dalubwikà buhat kay P. Jose Ma. Pavon, 1543, P. Pedro Chirino, 1604, Vigil, 1609 P. Pedro San Buenaventura, 1613, P. Francisco Lopez, 1621, P. Gaspar de San Agustin, 1787, P. Mentrída, 1818, Isabelo de los Reyes, 1889, M. Artigas, 1823, Pedro A. Paterno, 1890, Pardo de Tavera, 1884, N. Romualdez, 1914, Ignacio Villamor, 1922, Guillermo Tolentino, 1937, at iba paḡ pawaḡ tumagkilik sa katotohanaḡ itó.

Matagí sa kabaguhan ni P. Lopez, na tinawaran nḡ mḡa dalubhasà nḡ kapanahunan ay walà naḡ ibá paḡ matuturoi na tátagkilik sa pakikipisan ng tinig sa ibaḡ titik sa tuloḡ nḡ isaḡ maliit na kuros.

Sa isaḡ muntaklát ni Dr. Paul Rodriguez Verzoza ay binubuhay aḡ maliit na kuros na *tanda nḡ libiḡan nḡ atig matandag Baybayin*, ḡuni't pinasasa'amatan namin aḡ gayóḡ, pagkakataón, upaḡ kuḡ mapapiliḡ sa mḡa *Panuto nitóḡ Sinupan nḡ Wikaḡ Tagalog* ay mapasyahan, kuḡ tumpak na tagkilikin aḡ paraaḡ iyaón na anaḡ mḡa dalubhasaḡ laloḡ malapit noón sa atig matandag Baybayin ay naḡagsabiḡ *magguguhó at lalansag sa atig Dakilaḡ Mana*.

stood *o*. But we had, so historians and grammarians admit, the *kudlit* (,) or the *tuldók* (.) which were applied to the consonantal syllables either above or below to change the vocalic sound to *e-i* or *o-u*. This is confirmed by all the historians and all the authorities on paleography and language, from Fr. Jose Ma. Pavon, 1543, Fr. Pedro Chirino, 1604, Vigil, 1609, Fr. Pedro San Buenaventura, 1613, Fr. Francisco Lopez, 1621, Fr. Gaspar de San Agustin, 1787, Fr. Mentrída, 1818, Isabelo de los Reyes, 1889, M. Artigas, 1823, Pedro A. Paterno, 1890, Dr. T. Pardo de Tavera, 1884, Ignacio Villamor, 1922, Norberto Romualdez, 1914, Guillermo Tolentino, 1937, to the most recent students of our paleography.

With the only exception of Fr. Lopez, there is no other authority who recognizes the union of the vowel to the consonant through the use of the small cross. Of course, other later writers adapted Fr. Lopez's ideas.

In a pamphlet by Dr. Paul Rodriguez Verzoza, the use of the small cross is being revived, the small cross which marks the burial mound of our ancient writing. We rejoice in this fact in the belief that the Verzoza book would afford adequate comparison to the rules of this *Sinupan nḡ Wikaḡ Tagalog*. A comparative study of the two will bring out whether we should support the Fr. Lopez manner or the real genuine Tagalog system. The former system, according to the Ladinos or ancient Tagalog authorities, "*will destroy our Precious Legacy*."

Kapalaran namin ag siyag ma-
kapaghandog sa atig lah ng mga
panuto, upag mabuhay na muli ag
malag naidlip na Palapantigan
ng lahig Tagalog.

Tuldok o kurlit?—Mga tanda
na kmlala ng mga binaagit na
mananalaysay na bumabago ng
tunog sa katinig na sa ganag ka-
nila ay magsiglakas ng bisà kug
malagay sa ilalim o sa ibabaw ka-
ya ng katinig. Sa amig pagsusuy-
soy na ginawa sa mga iba't ibag
talandakan ay nakita nami ag ti-
natawag nilag tuldok o kurlit ay
may tatlog ayos, isag tuldok (.),
isag kudlit (,) at isag maigag
guhig (-) na tinatawag namin
bawas. Binaagit ni P. Gaspar de
San Agustin (1787): "Kug lag-
yan ng isag tuldok (*punto*) sa
ibabaw ay sumusugat sa i, e..."
Ayon naman kay P. Chirino,
1604: "Kug lagyan ng isag malit
na tuldok (*puntillo*) sa ibabaw ay
tumutunog bawa't isa sa e o i..."
Sa lathala ni P. Vigil sa "Revista
de Filipinas" sipl sa isag ma-
tanda *Codice* ng 1600, ay mali-
wanag ag dilim, sapagka't sinasa-
bi niyag: "Binabasa ng e o i kug
linalagyan ng isag tuldok (*punto*)
sa ibabaw..." guni't sa kaniyag
mga halimbawa ag kaniyag iki-
nintal sa ibabaw ng mga katinig
ay kudlit (').

Kudlit o tuldok?—At lalog du-
milim ag maliwanag na kadiliman
sa sumusunod na talata: "Bini-
bigkas sa o o sa u kug lagyan sa
ibaba ng tuldok o kudlit (*punto o*
comilla) . . .", guni't patuloy din
siya ng paggamit ng kudlit sa ka-
niyag mga halimbawa. Kadilimag

It is our privilege to present
in this book the rules governing
our paleography, in order to re-
surrect the long-forgotten but
ever-glorifying syllabary of the
Tagalog language.

Tuldok or kurlit? Three signs
which, according to them, have
the same power and effect if
placed above or below the conso-
nantal syllable. According to our
study of the different books and
treatises on paleography, that
which they call *tuldok* or *kurlit*
has three appearances, first, a
point (.) second, a comma (,) and
third, a small line or dash (-).
In this treatise, we call the
first, a point or *tuldok*, the second,
a comma or *kudlit*, and the third,
a minus sign or *bawas*.

According to Fr. Chirino,
1604: "When the *tuldok* (*pun-
tillo*) is put on the consonantal
syllable, this sounds on e or i..."
According to Fr. Gaspar de San
Agustin (1787): "When a *tuldok*
(point) is placed on the consonan-
tal syllable, the sound is on i, e..."
(.) which corroborates Fr. Chiri-
no's conclusion

But in the treatise of Fr. Vigil
the obscurity is clear, because he
said: "It is read with e or i, if
a point (*punto*) is used on the
symbol . . ." but he uses in his
examples a small comma or *kud-
lit*. (')

Kudlit or tuldok? And the
obscurity and the confusion in-
creases as Fr. Vigil continues:
"It is read with o or u if a *punto*
or *comilla* is used below . . ." and
he continues using commas in his
examples.

nagbibigáy liwanag sa amin, na sa ganaḡ kay P. Vigil aḡ tuldók at aḡ kudlít ay dalawáḡ uri nḡ sagisag ḡuni't iisá aḡ kahulugáḡ tunog na kaniyáḡ ibinabansáḡ. Ito'y binabaḡgit ni Villamor, m. 4, sa "Aḡ Matandaḡ Kasulatan", "...aḡ tinatawag na *corlít* na naḡaḡahulugaḡ isáḡ tuldók (.) o isáḡ kudlít (.) na ilinalagáy sa ibabaw o sa ilalim nḡ mḡa titik na katinig..." At ani Tolentino: "Ang *i* at *o* ay di rin isinusulat at sa halip nito'y kinukudlitan na lamang..." Si P. Torribio Minguella sa kaniyáḡ Baybayin ay nagsasaad ng ganito: "Kung lagyan aḡ mḡa titik na naḡabaḡgit nḡ isáḡ tuldók o kudlít (*punto* o *virgurilla*) sa ibabaw ay sumusugat sa *i-e*, at kuḡ sa ibabá ay sa *o-u*..." ḡuni't sa halip na tuldók o kudlít na gaya nḡ mḡa binaḡgit namin, aḡ *punto* o *virgurilla* ni P. Minguella ay isáḡ maigsiḡ guhit (-) na ikinikintal sa ibabaw o sa ilalim nḡ mḡa katinig.

*Tuldók, kudlít o bawas?—*Kuḡ pagaaralan nat n sa tunog aḡ uri nḡ tatlóg tandáḡ itó ay maliwanag na aḡ tuldók ay buó, samantalaḡ aḡ kudlít ay nagbabansáḡ ng kahig nḡ panitik at aḡ bawas ay maigsiḡ guhit na gaya nḡ gina-gamit sa Palabilagan. Tatlóg uri nḡ tandá na sa alin maḡ palásulatán ay may kaníkaniyáḡ halagá, ḡuni't di namin matiyak kuḡ sa anoḡ matuwid ay pinaniniwalaan at ipinipilit na magiḡ isá sa kahulugán bagama't tinataḡḡap na may tatlóg uri at gilas kuḡ sa palásulataḡ Tagalog makita. Hindi kami makapaniniwala sa ganitóg palagáy at patunay. ḡuni't itóḡ kagusutan niláḡ

But this darkness gives us light. From Fr. Vigil's writings we deduce this: he recognized two orthographic signs, the point and the comma, but he gave them both the same value and power. This is again mentioned in Villamor's "The Ancient Filipino Writing" p. 4 "...that which was called *corlít* which signifies a point (.) or a comma (,) which is placed on or below the consonant..." and in Tolentino's *Ang Wika at Banbayin Tagalog*: "The *i* and *o* are not written but are suggested instead by the use of the *kudlít*..."

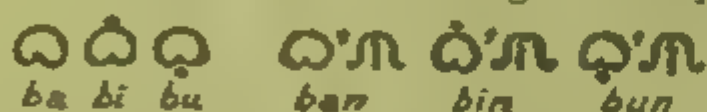
But Fr. Torribio Minguella presents another aspect of our study: "When the symbols have a point or *virgurilla* on top, they sound on *i-e*, but if below, they sound on *o-u*..." but instead of using a point or comma as did the others, he used a *punto* or *virgurilla* which was a small dash (-) which he put on top or below the symbols.

Tuldók, kudlít or bawas? If we subject these three words to the phonology of Tagalog, we would come to the conclusion that the first is a whole, the second a slight scratch of the pen, and the third a dash similar to the minus sign in arithmetic.

Three signs which in any system of orthography have distinct meanings, and yet, we know not for what reason, paleographers and historians insist these three have only one meaning, one value, one effect, when it is perfectly clear that in appearance and nature they are three. We refuse to believe their testimony on this

itó ay mahalagá sa amin, sapagka't nagpapakilala na may *tuldok* at may *kudlít* at may *bawas* na kaniláḡ nápansín sa kaniáḡ mḡa pinagaralaḡ matandáḡ kasulatan, bagama't kaniláḡ ipinalagáy na ísá aḡ halagá, bagay na tinatawaran namin at tutuligsain sa aklat na itó.

Binigyán na nḡ bahagyáḡ kabaguhan aḡ dalawaḡ tandaḡ itó sa aklat ni Tolentino nḡ kaniyaḡ baggitin aḡ gayariḡ hahimbawá:



ba bi bu ban bin bun

Dito'y makikita na ginagawa ni Tolentino na aḡ *tuldok* ay magiḡ pagbago nḡ tunóg at aḡ *kudlít* ay pagpahí nḡ tunóg, na masasabi natiḡ kapalit nḡ kurós ni P. Lopez.

At aḡ dñm na itó nḡ saluḡataḡ paniwalá at mḡa hapyáw na linuhaḡ náhayáḡ haḡgaḡ sa atiḡ panahón ay umakit sa amiḡ magaral ukol sa mḡa tanda nḡ pagsulatan at aḡ kaniláḡ kapaḡyarihaḡ magkintal nḡ iba't ibaḡ uriḡ kabaguhan sa mḡa katinig natin. At kami ay sumapit sa paniniwalaḡ kuḡ kaylán sinasabiḡ *non plus ultra* (walá na sa dako pa roón) ay lalò paḡ maramiḡ bagoḡ lupain aḡ mátutuklas at bagoḡ karunugan aḡ mápagaaralan.

* "...las consonantes son doce que unas y otras con unos puntillos (.) y comas (,) convinan y significan todo lo que quieren escribir tan copiosa y facilmente." — *Morga*.

matter. But we are glad that their confusion here has given us an opportunity to clarify that there is a *tuldok*, that there is a *kudlít*, that there is a *bawas*. Their existence in ancient writing is admitted by historians and paleographers in the mere fact of using them, although for unknown reasons, they did not observe their distinction and values, and they concluded they were the same. This we shall disprove in this book.

Tolentino already sensed the difference of these signs in his book "Ang Baybayin at Wikang Tagalog" when he cited the following as example:

Here we have Tolentino using the point to change the vocalic sound, which is of course nothing more than a substitution of the comma for the small cross of Fr. Lopez.

In this confusion of theories which contradict, suppositions accepted as authoritative to this date in spite of want of clarity, we found an inspiration for the study of ancient signs and symbols and powers and values and effects on the consonantal syllables. And we have come to the conclusion that where people say "*non plus ultra*", there are still more lands to discover and more wisdom to study and acquire.

Dí bagá sinabiḡ sa dakoḡ kanluran nḡ lawagat nḡ Atlantik ay walá nḡ lupá at siyá naḡ wakás, haḡgaḡ nilaḡ aḡ isáḡ Colón, na nagahás maglayág sa wakás na iyán at lagusin aḡ haḡgá nḡ daigdig niyaóḡ panahoḡ iyaón at kaniyág tuklasín aḡ Bagoḡ Daigdig at patunayaḡ aḡ daigdig palá ay bilóg? Gayón din naman sa wika't pagsulat nḡ mḡa Tagalog ay pina-niwalaḡ walá na't haḡgahan na aḡ mḡa natuklasán nma Parí Chirino at Lopez, kayá't walá aniláḡ mḡa pantig na bitín at salikop aḡ matandáḡ palasulataḡ Tagalog. Guni't sa kanilaḡ pagsulat at mḡa sinulat maáaninag aḡ halagá nḡ mḡa pagkintál na pagbago na kanilaḡ dí binigyán nḡ tumpák na halagá, gaya nḡ *kurlit*, *bawas*, *tuldók* at iba pa, na siyaḡ nagbibigáy nḡ kabuuán sa pagsulat nḡ Tagalog. Sa amiḡ palapantigan ay liliwanagin namin aḡ mḡa uri at tuntunin nḡ mḡa ibá't ibáḡ tandá nḡ tinig.

Aḡ kaluḡkótluḡkót na kalagayan na nais namiḡ mabago ay nagbuḡa nḡ maramiḡ kagusutan sa atig kasalukuyaḡ balarilá o salitikan, kagaya ng pagkilala sa *abakada* at aḡ *baybayin*, na tinatawag namiḡ *Palapantigan* sa amiḡ pananalig na may sariliḡ diwá at halagá sa salitaḡ Tagalog aḡ mḡa pantig.

Háhandugán namin aḡ mḡa kapanahón sa Muliḡ Pagsilaḡ na itó nḡ Wikaḡ Tagalog nḡ isáḡ ganap na kabuuan nḡ mḡa pantig na maaariḡ yariin sa pamamagitan niyaóḡ mḡa kahaḡabaḡaḡ tandá nḡ atig katutuboḡ baybayin na nakagayuma nḡ gayón na la-

Was it not said before that westward beyond the Atlantic was no more land but only a void which was the world's end? And yet Columbus came and dared cross the limits to discover the New World and to prove the world round! This too is true of language. Many thought the discoveries of Fr. Chirino and Fr. Lopez, the limit, the "*non plus ultra*" of ancient Tagalog writing, and writers, Filipino and foreign, accepted the belief that there are no suspended and telescoped (*salikop*) syllables in Tagalog. But what Fr. Chirino and Fr. Lopez wrote are but records of what they heard or saw! In their own writings one can see the signs which they did not fully and properly evaluate, as the *kurlit*, the *bawas*, the *tuldók*, and many others. In this study of our syllabary, we shall clarify the nature and the rules of these and other signs.

This unfortunate state of affairs which we wish to change brought much confusion to our present grammar, as in the case of the diphthongs, the use of the *gittig* in the separation of the syllables, and the belief that the *abakada* is the same as the *baybayin*, which we call as a science the *Palapantigan* in our belief that the syllable has a special value in the Tagalog language.

Here, we offer to our contemporaries of this Renaissance of the Tagalog language a complete study of the Tagalog syllabary, of our paleography which impressed foreign historians, philologists and paleographers to the

mag sa mga pantaswikaḡ banyaga, na nagukol nḡ ganáp na pag-aaral at halos nagagpaligsahan upáḡ itimpalák sa daigdíg aḡ kahalagahan niyaog saksi nḡ atig katutubog magandaḡ kabihasnan.

Aḡ kayarian nḡ mga pantig na di nasasaklaw nḡ Palapantigan namin ay tiyák na di pantig na Tagalog.

Isaḡ ganáp na pagmamahál sa sarili aḡ amiḡ patnubay, pagmamahál sa sarili na di nagtatakwl sa kakaniyahan nḡ mga bagay na taglay nḡ bagoḡ kabihasnan na hinahaḡaan namin nḡ lubós.

Ipinagmamalakí namin na makapaghandóg ng amiḡ ambag sa wikaḡ Tagalog yamaḡ kami'y mga Tagalog na tunay na nagsikap sa ikapananatili nḡ atig katutubog palapantigan sa atig lahi, yáyamaḡ di naḡyariḡ pahiin itó nḡ mea panahón at nḡ lakás ng mga tao.

Maariḡ tayo ay magaral matuto at magsalitá nḡ alin mag wikaḡ laò pag daubhasá, ḡun't aḡ wikaḡ ipinagiwi sa atin nḡ atig mga iná noog tayo'y mga saḡgol ay siyag nanikit sa atig dilá at siyag lalog matamis, kahi't na itó'y di natin linilinag sa tulog nḡ walaḡ maliw na pagaaral.

Nápapanahón tayo upáḡ lalog patimyasín itó sa diwá nḡ magsisiratiḡ na mga aḡkan, sapagká't aḡ layon namin sa paglalathala nḡ **SINUPAN NG WIKAG TAGALOG**, ay maipamana sa atig mga áanakín aḡ isaḡ *panuto* na kani-lag magagabayán sa tumpák na paggamit nḡ mga pantig, niyaog atig dakilaḡ mana, niyaog mga titik noog kahaḡahagaḡ Baybayin nḡ lahiḡ Tagalog.

point of causing them to dedicate time, money and energy in the study of our ancient language and writing.

All syllables not included in our syllabary are not Tagalog, but are of foreign origin.

A true love of our own has been our beacon light, a love of our own that did not repel new ideas which are essentially our own too and therefore deserving our admiration.

Our pride is not in a personal triumph, but in contributing our small mite to a knowledge of the great wealth which is that of the Tagalog language. We are Tagalogs and we take pride in the fact that time and the power of men were not able to trample down Tagalog in its march to a place in the sun.

In future years, we may speak a number of foreign tongues as a consequence of our contact with many foreign nations, but the language which our mothers gave us when we were still babes in arms will never be lost from our tongue and therefore, to our ears it is most sweet, although we have not had so far the opportunity to give this language the full development it should have.

Now is the time to foster the development of our language for the benefit of future generations, and this is our aim in the publication of this book—to give as a legacy to posterity a regathering of the syllabic principles of a great language, which will in the future be a basis for the further development of the Tagalog language.

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UNAĞ BANHAY

ORTOGRAPHIC SIGNS



THE PRINCIPAL ORTHOGRAPHIC SIGNS:

Mga Págunahiḡ Tandâ nḡ Palásulatán

(.) (') (') (-)

Aḡ Tuldók, aḡ Likwát, aḡ Kalwít at aḡ Bawas *The Tuldók, the Likwát, the Kalwít and the Bawas*

1.

Aḡ mga tandág kinakailáḡan sa pagbuô nḡ mga pantig ay apat aḡ uri: aḡ *Tuldók* (.), aḡ *Likwát* ('), aḡ *Kalwít* (') at aḡ *Bawas* (-).

2.

Aḡ *Tuldók* ay isáḡ tandâ na nagkikintál sa mga katinig nḡ tunóg nḡ tunig na siyáḡ ihahalili sa katutuboḡ tagláy na tunóg nḡ lahat nḡ katinig.

Kuḡ ikintál aḡ tuldók sa ibabaw nḡ katinig, kagyát na napapahì aḡ katutuboḡ tunóg na *a* 'nḡ katinig' at aḡ humahalili ay aḡ tunóg na *e-i*.

Tḡn. Talapantigan Blg. 1, Tudl. 2

Kuḡ ikintál aḡ tuldók sa ilalim ng katinig, kagyát na napapanì aḡ katutuboḡ tunóg na *a* ng katinig at aḡ humahalili ay aḡ tunóg na *o-u*.

Tḡn. Talapantigan Blg. 1, Tudl. 3.

1.

The marks required in the formation of syllables are four: the *tuldók* or point (.), the *likwát* or inverted comma ('), the *kalwít* or comma (') and the *bawas* or minus sign (-).

2.

The *tuldók* or point is a sign used above or under the consonantal syllable in order to show the vowel which shall substitute the natural vocalic sound of the consonantal syllables.

When the *tuldók* is placed above the consonantal syllable, the substituting vowel is *e-i* which supersedes the natural *a*.

See the Syllabary No. 1, Col. 2.

When the *tuldók* is placed under the consonantal syllable, the substituting vowel is *o-u*.

See the Syllabary No. 1, Col. 3.

THE PRINCIPAL ORTHOGRAPHIC SIGNS:

Mga Págunahig Tandà ng Palásulatán

Kuḡ ikintál sa ibabaw ng tinig na When the *tuldók* is placed above
e-i, aḡ tunog nitó ay nauulit. the vowel e-i, the sound is re-
peated.

ḡḡḡ. ḡḡḡ. ḡḡḡ. ḡḡḡ.
ilḡa ilḡom ilḡig ilḡas

Kuḡ ikintál sa ilalim ng tinig na When the *tuldók* is placed un-
o-u, aḡ tunóg nitó ay nauulit. der the vowel o-u, the sound
is repeated.

ḡḡḡ. ḡḡḡ. ḡḡḡ. ḡḡḡ.
uubó uulán uugóy uuli

At bawá't tuldók na idagdág ay All additional points or *tuldók*
tinig na úulitin. imply vocalic repetition.

ḡḡḡ. ḡḡḡ. ḡḡḡ.
ilḡḡḡ uuurin ilḡhaw

Čuni't sa bawá't katinig na tinul- But in the case of point-bearing
dukán na, ay naḡáḡahulugan consonantals, further pointing
ng ulit ng pantig. Ito ay nag- indicates repetition of the syl-
yayari lamag sa mga pantig lable. This is true only of
na tuwí l. straight syllables.

ḡḡḡ. ḡḡḡ. ḡḡḡ. ḡḡḡ.
till titill tilà titilà

ḡḡḡ. ḡḡḡ. ḡḡḡ. ḡḡḡ.
tuló tutuló tubós tutúbos

Aḡ paguulit ng tuldók, magig sa The repetition of points for rei-
tinig o sa katinig, ay mabi- teration is most valuable for
saḡ katulog sa pagpapaigsi ng shortening.
pagsulat.



THE PRINCIPAL ORTHOGRAPHIC SIGNS:
Mga Págunahiḡ Tandâ nḡ Palásulatán

3.

Aḡ *Likwát* (') ay isáḡ tandâ na ikinikintál sa dakoḡ kaliwâ at itaás nḡ katinig upáḡ mayari aḡ isáḡ pantig na bitín, na siyáḡ kabaligtarán ng pantig na tuwid.
Tḡn. Talapantigan Blḡ. 2

3.

The *likwát* or inverted comma (') is a mark placed at the upper left of the consonantal syllable in order to effect a suspension, which is the inversion of the straight syllable. See the Syllabary No. 2.

4.

Aḡ *Kalwít* (') ay isáḡ tandâ na ikinikintál sa dakoḡ kanan at itaás nḡ katinig upáḡ magpalahò nḡ tinig sa katinig na kintalán nitó.

4.

The *kalwít* or comma (') is a mark placed at the upper right of the consonantal in order to eliminate the vocalic sound of the consonantal thus marked.

Aḡ *Kalwít* ay ginagamit lamaḡ doón sa mga pantig na paglahuan man nḡ kaniyáḡ kakambál na tinig sa pagkapantig upáḡ tumunóg sa huliḡ tinig nḡ sinundáḡ pantig, ay nana-natili aḡ kasarinlan ng kaniyáḡ pagkapantig. Aḡ *Kalwít* ay ginagamit sa mga paglikaw na *ay*, *at* at *na*.

The *kalwít* is used only on those syllables which in spite of the elimination of their vocalic sound and of their conjunction in sound with the preceding syllable, still maintain their nature and independence as syllables. The *kalwít* is applicable to the shortening of *ay*, *at*, and *na*.

ṽṽ.ṽ ṽ ṽṽṽ
ako at ikáw

ṽṽ.ṽ' ṽ ṽṽṽ
əko't ikáw

ṽṽ.ṽ ṽ ṽṽṽ
ako ay iyó

ṽṽ.ṽ' ṽ ṽṽṽ
əko'y iyó

THE PRINCIPAL ORTHOGRAPHIC SIGNS:
Mga Págunahig Tandâ ng Palásulatán

Talikwás sa tuntunig itó iyaóg Extraordinary to the point of being an exception is the case of *at* and *ay* when these conjoin a syllable with the consonantal ending of *n*, for in such, the *n* ending disappears.

ᠠᠨᠠ ᠠᠲ ᠠᠶ ᠠᠨᠠᠳᠠᠨ *bayan at pagibig* ᠠᠨᠠ ᠠᠲᠠ ᠠᠶ ᠠᠨᠠᠳᠠᠨ *baya't pagibig*

ᠠᠨᠠ ᠠᠶ ᠠᠨᠠᠳᠠᠨ *bayan ay masaya* ᠠᠨᠠ ᠠᠶ ᠠᠨᠠᠳᠠᠨ *baya'y masaya*

Aḡ na kuḡ lumapì sa tuloḡ ng Kalwít ay hinahalinhan ng ḡ. Magyayari itó kuḡ aḡ katagáḡ lálapián ay pantig na *tuwid*; ḡuni't sa naḡatatapos sa *n* magiḡ *bitin* ó *salikop*, aḡ *n* ay tumátakas.

In the case of *na*, a change occurs: *ḡ* substitutes the *na* when the *kalwít* is used. This is true when the syllable is straight. When the word ends in *n* as in the case of a suspended or a telescoped syllable, the *n* elides.

ᠰᠢᠠᠨᠠ ᠠᠨ ᠠᠬᠠᠮᠠᠨ *sariwà na halaman* ᠰᠢᠠᠨᠠᠳᠠ ᠠᠨ ᠠᠬᠠᠮᠠᠨ *sariwaḡ halaman*

ᠭᠠᠨᠳᠠ ᠠᠨ ᠠᠬᠠḡᠠᠬᠠḡᠠ *gandá na kahaḡahaḡà* ᠭᠠᠨᠳᠠḡ ᠠᠨ ᠠᠬᠠḡᠠᠬᠠḡᠠ *gandaḡ kahaḡahaḡà*

5.

5.

The *bawas* or the minus sign (-) is a mark used between two consonantal symbols to suppress the vocalic sound of the second consonantal in order to form a telescoped syllable. See the Syllabary No. 3.

Aḡ *Bawas* (-) ay isáḡ tandâ na ikinkintál sa pagitan ng dalawáḡ katinig upáḡ bawasan ng tinig sa pagkapantig aḡ titik na hulihán, upáḡ yumari ng pantig na salikop. Tgn. Talapantigan Blḡ. 3.

THE ORTHOGRAPHIC SIGNS:

Mga tandâ ng Palásulatán

Aḡ Bugsô, aḡ Bugkô, aḡ Wakha- The *Bugsô, the Bugkô, the Wak-*
nay, aḡ Bughanay, aḡ Wakhandâ, hanay, the Bughanay, the Wak-
aḡ Bithanay, aḡ Talakdâ, at aḡ handâ, the Bithanay, the Talakdâ,
Talugkô and the Talugkô

(//)

1

1.

Aḡ Bugsô, ay isáḡ ttandâ ng palá-
sulatán, dalawáḡ guhit na The *Bugsô* is two parallel slant-
magkaagapáy at talihíg, na
ginágamit na panimulâ ng
mga siphany.

ing lines, used to begin a sentence.

(/)

2.

2.

Aḡ Bugkô, ay isáḡ tandâ ng palá-
sulatán, isáḡ guhit na tali-
hig na ginágamit upáḡ ila-
rawan aḡ pagkakáhiwaláy
ng mga katagâ sa loob ng
siphany na humihigí ng
higâ sa pagbigkas.

The *Bugkô* is a slanting line, used to show the separation of words, phrases or clauses a sentence, which separation demands a pause. It is the equivalent of the coma in modern orthography.

(.)

\\ \ \ \ 3.

3.

Aḡ Wakhanay, ay isáḡ tandâ ng The *Wakhanay* is two parallel
palásulatán, dalawáḡ guhit na
malihít, magkaagapáy at ta-
lihíg, na ginagamit na pag-
wakás ng siphany.

short slanting lines, used to end the sentence. Equivalent to the period in modern orthography.

.(/)

4.

4.

Aḡ Bughanay, ay isáḡ tandâ ng The *Bughanay* is a compound
palásulatán; tagpô ng bug-
kô at ng wakhanay na gi-
nagamit na paglarawan ng
kabuuán ng diwâ sa loób ng
isáḡ siphany.

of the *bugkô* and the *Wakhanay*, used to show the entirety of the thought within the sentence. Equivalent to the semi-colon in modern orthography.

THE ORTHOGRAPHIC SIGNS:
Mga tandâ ng Palásulatân

(f)

5.

Aḡ *Wakhandâ*, ay tagpóg-tandâ ng wakhanay at gitlig na nagbadhâ ng bisâ ng wakhanay baga ma't naghâhandâ sa talatag kasunod.

5.

The *Wakhandâ* is a compound of the *wakhanay* and the *gitlig* which performs the function of a period and yet prepares the reader for something more to follow. It is the equivalent of the colon and dash in modern orthography.

(.....)

6.

Aḡ *Bithanay*, ay tandag sunodsunod na wakhanay na ginagamit upag ilarawan ag mga katagag di isinusulat.

6.

The *Bithanay* is a series of *wakhanay*, denoting suspense or understood unwritten parts of the sentence. It is the equivalent of a series of periods.

(★)

7.

Aḡ *Talakdâ*, ay isag tandâ ng palasulatan na hugis talâ at ginagamit upag magbalitâ ng mga talag pagliwanag.

7.

The *Talakdâ* is an asteroid sign, used to mark explanatory annotation. It is the equivalent of the asterisk in modern orthography.

(★★★)

8.

Aḡ *Talugkô* ay tallog mumuntig talâ na pinagtuḡkô at ginagamit upag magbadhâ ng paglipas ng panahon.

8.

The *Talugkô* is three stars arranged in a triangular position used to denote the passage of time.

THE ORTHOGRAPHIC SIGNS:

Mga Tandâ ng Palasulatán.

*Aḡ Gitliḡ, aḡ Lutáḡ, aḡ Kulóḡ, aḡ The Gitliḡ, the Lutáḡ, the Kulóḡ,
Tanóḡ at aḡ Taká* *the Tanóḡ and the Taká*

'(-)

1.

1.

Aḡ *Gitliḡ* ay isáḡ tandáḡ ginága-mit sa pagsulat upág ilarawan ag pagkakábahagi ng isáḡ katagá na dí nagkasvá sa talaktakan. Ag tandáḡ itó ay dalawág guhit na maigsí at magkaagapay tulad ng wakhanay ḡuni't paayon sa talaktakan.

The *Gitliḡ* is a sign used in writing to portray the separation into parts of a word because of lack of space in a line. This sign is made up of two short parallel horizontal lines, as in the mathematical equal.

(*)

2.

2.

Aḡ *Lutáḡ* ay kambáltandâ na animo'y tigdalawág *saklá* na patagilid, aḡ una o bukás ay sa simulâ ng pinalulutaḡ na kataga ó siphonay at aḡ paglalawá o pinid ay sa hulhán.

The *Lutáḡ* is a double sign like two oppositely tilted twin circumflexes, the first twin used as the opener, the second as the closer of the word or words to be emphasized.

\\ / / / /

(())

3.

3.

Aḡ *Kulóḡ* ay kambáltandâ na pagbukód sa mga katagáḡ bagá mag isinusulat ay maaariḡ huwág basahin, pagka't dí makasisirâ sa layon ng siphonay. Aḡ mga katagáḡ kinúkulóḡ ay mga pagliwanag ng mga bahagiḡ madilim sa loób ng siphonay o kayá'y mga hiwaláy na kurò.

The *Kulóḡ* is a double sign used to inclose the parts of the sentence, which even if unread, would not destroy the thought of the sentence, as in a parenthetical clause. This is done in order to clarify a point or to insert a parenthetical comment.

THE ORTHOGRAPHIC SIGNS:
Mga Tandâ ng Palasulatán.

(17)

4.

4.

Aḡ *Tanôḡ* ay kambáltandâ na ginagamit aḡ una ay sa simulâ ng katagâ o siphany, na aḡ layon ay magusisâ, at aḡ pagalawâ ay sa wakâs.

The *Tanôḡ* is a double sign, the first is used to begin and the second to close an interrogation.

(18)

5.

5.

Aḡ *Takâ* ay kambáltandâ na ginagamit upâḡ magbadhâ ng takâ o haḡâ; aḡ una ay sa simulâ ng katagâ o siphany at aḡ pagalawâ ay sa wakâs.

The *Takâ* is a double sign, the first is used to begin and the second to close an exclamatory word or phrase.

‘သေ ဗုဒ္ဓေ, ဗုဒ္ဓံ-ဒါ



THE TAGALOG SYLLABLES



AṂ MḂA PANTIG

AṂ mḂa Pantig nḂ Tagalog

The Tagalog Syllable

1.

AṂ mḂa pantig nḂ Tagalog ay may apat na uri: *Likás*, *Tuwíd*, *Bitín* at *Salikop*.

2.

AṂ *Likás* ay aḂ lahát nḂ tinig, at sa Tagalog, itó ay tatló: *a*, *e-i* at *o-u*.

3.

AṂ *Tuwíd* ay iyaóḂ lahát nḂ katinig sa kaniláḂ katutuboḂ anyó at sa anyóḂ tinuldukán.

Gayarí: \ \

1.

There are four kinds of syllables in Tagalog: The *Likás* or natural syllable, the *Tuwíd* or straight syllable, the *Bitín* or suspended syllable, and the *Salikop* or telescoped syllable.

2.

The *Likás* or natural syllables are the vowels, which in Tagalog, are three, *a*, *e-i*, and *o-u*.

3.

The *Tuwíd* or straight syllables are all the consonantal syllables, whether pointed or accented, without modifications on their nature.

Thus:

a ba ka da ga ha la ma na ḡa pa sa ta wa ya
 ba bi ba di ba di ga gi ha hi ha hi ma mi na ni ḡa gi pa pi sa si ta ti wa wi ya yi
 ba bu ha hu da du ga gu ha hu la lu ma mu na nu ḡa gu pa pu sa su ta tu wa wu ya yu

Kayá't aḂ anyóḂ may tagoḂ o upáḂ maulinig aḂ diwá nḂ pagkakatinig at aḂ anyóḂ tinuldukán sa ibabaw o sa ilalim saḡayon sa tunóḂ na na-saḡ ipaulinig ay pawáḂ mḂa pantig na tuwíd.

Tḡn. Talapantigan Blg. 1.

Thus, all syllabic symbols whether they sound on the concealed *a* or on point-effect *e-i* or *o-u*, are straight syllables.

See Syllabary No. 1.

Aḡ *Bitín* ay aḡ lahát nḡ katinig na kinalwitán upáḡ aḡ tinig ay umuna sa katinig, magiḡ katutubò o tinuldukán.

Gayarí:

ʼa ʼb ʼc ʼd ʼe ʼf ʼg ʼh ʼi ʼj ʼk ʼl ʼm ʼn ʼo ʼp ʼq ʼr ʼs ʼt ʼu ʼv
 ʼa ʼb ʼc ʼd ʼe ʼf ʼg ʼh ʼi ʼj ʼk ʼl ʼm ʼn ʼo ʼp ʼq ʼr ʼs ʼt ʼu ʼv
 ʼa ʼb ʼc ʼd ʼe ʼf ʼg ʼh ʼi ʼj ʼk ʼl ʼm ʼn ʼo ʼp ʼq ʼr ʼs ʼt ʼu ʼv

The *Bitín* or suspended are those which are modified by the *kalwit* or inverted comma to make the vowel sound precede the consonant, whether they be pointed or accented.

Thus:

Aḡ diwà nḡ mḡa katinig sa mḡa pantig na bitín ay naḡuḡun-yapit sa tunóg nḡ tinig.

Aḡ *Kalwit* na siyág nagpapakilala nḡ pagkabitín ay ikimikintál sa ulunáḡ dakoḡ kal.wà nḡ titik; *kalwit* na nagtutulot na aḡ bigkás ay magiḡ tumbalik. Tḡn, Talapantigan Blḡ. 2.

The sound of the consonants in these syllables cling to the vowel sound.

The *Kalwit* which reveals the suspended nature, is placed on the upper left of the syllabic symbol, enough to invert the positions of vowel and consonant sounds. See Syllabary No. 2.

Aḡ *Salikop* ay iyaoḡ pantig na binúbuò nḡ dalawáḡ katinig na pmaglikaw sa tuloḡ nḡ bawas at sa tapsíw ay pumapahi sa tinig nḡ hulí.

The *Salikop* or telescoped syllables are formed by the union of two consonantal symbols with the aid of the *bawas*, which in effect, deletes the vowel sound of the second consonantal symbol.

Gayari:

bab	kak	dad	gag	hah	lal	mam
nan	gag	pap	sas	tat	waw	yay
bab-bab	kak-kak	dad-dad	gag-gag	hah-hah	lal-lal	mam-mam
nan-nan	gag-gag	pap-pap	sas-sas	tat-tat	waw-waw	yay-yay
bab-bab	kak-kak	dad-dad	gag-gag	hah-hah	lal-lal	mam-mam
nan-nan	gag-gag	pap-pap	sas-sas	tat-tat	waw-waw	yay-yay

Anó pa't ag tinig ay nápapagitná sa dalawág katinig, buğa ng *bawas* na pumápatáy sa tinig ng hulí. Masasabi gag ag salikop ay ag paglilikaw ng tuwid at ng bitin sa bisag pumapahí ng *bawas*.

Tgn., Talapantigan Blg. 3.

Thus, the vowel sound stands in the middle of two consonant sounds since the vowel sound of the second consonantal syllable was deleted by the *bawas*. In result, one may say that the *Salikop* is a meeting of the *tuwid* and the *bitin* with the eliminating effect of the *bawas*.

- (1) Note: The terms, *natural*, *straight*, *suspended* and *telescoped* are conventional and are used only for the purposes of identification, corresponding to *likas*, *tuwid*, *bitin* and *salikop*. In reality, in English, syllables are classified in two: closed and open, the first including the *natural* and the *straight*, and the second including the *suspended* and the *telescoped*.

Panuto ng mga Pantig ng Tagalog

Rules of the Tagalog Syllable

—oOo—

1. Lahát ng pantig na likás ay di magyayariḡ magagawán ng kaniláḡ tunóg kahit magkásipiḡ. Bawa't isá ay may sariḡ katutuboḡ tunóg na di nagbaba-go.
Gayarí: áahon, íbis, úuroḡ, íáahon, ííbis, iúuroḡ.
2. Lahát ng pantig na binúbuô ng dalawáḡ titik sa kaniláḡ tunóg magiḡ tuwid o bitín man ay di ká-ataán kailán man ng tinig na násusulat bagá mag itó ay náuulinig. Sa loób ng ganitóḡ pantig ay waláḡ puwáḡ ag isáḡ tinig na násusulat.
3. Lahát ng pantig na sahkop ay káuulinigan ng lakás ng tatlóḡ titik, dalawáḡ katinig at isáḡ tinig sa kaniláḡ pagitan, kahit ag tinig kailán man ay lagiḡ tagó.
4. Sa ano mag pagyayari ay hindi tátagós ag isáḡ katinig sa kapuwa katinig sa mga pantig ng Tagalog.
5. Ag mga tinig na násusulat ay hindi kailán man magyayariḡ bumuô ng pantig sa kasunód o sa sinundáḡ katinig.
6. Waláḡ kambál na katinig sa Tagalog.
7. Waláḡ agawtinig.
1. All natural syllables can not mingle and sound as one in spite of juxtaposition. Each natural syllable has one unchanging sound.
2. All straight and suspended syllables do not write their vocalic sounds which is understood according to dotting.
3. All telescoped syllables have the consonantal power of two symbols and the vocalic sound of the first which is sandwiched between consonantals.
4. In all cases, one symbol can not cut through another.
5. The vowels are always independent, and they never form a syllable with a consonantal symbol.
6. There are no twin consonants in Tagalog.
7. There are no diphthongs in Tagalog.

3.

Aḡ *Liwa* ay isáḡ urí nḡ kudlít na ginágamit lamaḡ sa hulíḡ dakoḡ kanan nḡ pantíḡ kuḡ aḡ katagá ay natátapos sa isáḡ pantíḡ na *tuwid* larawan nḡ diḡ tila binabawí.

3.

The *liwa* is placed only at the lower right of the last syllable of a word which ends in a straight syllable with a recoiling stress.

Aḡ mḡa katagáḡ nagtátagláy nḡ *Liwa* kuḡ sapian nḡ hulapi sa bisa nḡ mḡa tuntunin nḡ sálitikan ay kagyát napapahí at nagigíḡ katagáḡ linis o sunúdhali.

The *liwa*-bearing words, when suffixed or conjoined by other syllables according to the rules of grammar or lexicology, automatically lose their *liwa* nature to form a clear syllable or a penult stress.

Gayari:

Thus:

Basí, basíḡ *Iluko*.

Tulá, tuláḡ *waláḡ tahan*.

Tilá, aḡ *tiláḡ itó nḡ után*.

Guhó, guhóḡ *dí napigilan*.

Palá, paláḡ *hinaḡap*.

4.

Aḡ *Saklá* ay isáḡ urí nḡ kudlít na ikínikintál lamaḡ sa hulíḡ pantíḡ kuḡ aḡ katagá ay natátapos sa isáḡ pantíḡ na *tuwid* na kinátitipunan nḡ diín. Hawíḡ aḡ tunóg nḡ *saklá* sa *liwa*, ḡuni't sa *liwa* ay may diín sa sunúd-hulíḡ á kinakudlítán, bagay na kaibhán n.tó sa *saklá* na kinapipisanan nḡ diín.

The *Saklá* is a mark placed only at the lower right of the last syllable of a word ending in a straight syllable with a concentrated stress. The *saklá* sound is similar to that of the *liwa*, with the difference that in the latter there is a penult stress whereas in the former all stress is concentrated on the *liwa*-stressed syllable.

Gayari:

Thus:

Bahá, talá, buḡí, salitá, talpapá.

Aḡ *Salitâ* kuḡ mápâ wâh sa katagâ
sa bisâ ng mēa tuntuun. ng
salitikan ay kagyrât na napâ-
pa nân ng *La f.*

The *saklâ*-bearing words, when
suffixed or conjoined by other
syllables according to the
rules of grammar and lexico-
logy, automatically substitute
an acute or *lawi* accent for
the *saklâ* or circumflex.

ḠḠ. ḠḠ.ḠḠ ḠḠḠḠ.
Bahâ, bahâḡ malakâs.

ḠḠ. ḠḠ.ḠḠ ḠḠḠḠ ḠḠ.
Talâ, talâḡ walâḡ pahî.

ḠḠḠ. ḠḠḠḠ ḠḠḠ.
Buyî, buyîḡ pasô.

ḠḠḠ. ḠḠḠḠ ḠḠḠḠ.
Salitâ, salitâḡ matuwid.

ḠḠḠḠ. ḠḠḠḠḠ ḠḠ.
Talipapâ, talipapâḡ lumâ.

5.

5

Aḡ *Palapa* na *Katâ* sa *Tagalog*
Tagalog ay di matatawaran,
sapagka't itô'y nagbabadha
ng kairahan ng kahulugan ng
mga katagâ sa gayon sa tag-
alog na kudlit. Dahil dito'y
dapat na makilala, gamitin sa
pagsulat ng mga katagâ sa
Tagalog. Maaaring mag-
karuwan ng mga katagâ sa
Tagalog at sa mga katagâ sa
Tagalog magkaruwan ng mga
katagâ sa Tagalog at sa mga
katagâ sa Tagalog. Halimbawa:
Aḡ apat na tu-
nôg ng *a* ay mapapansin sa
sumusunod:

The accent mark in Tagalog is
indispensable for it distin-
guishes the meaning of the
words. For this reason, the
accents must be recognized,
used in writing and sounded
in pronunciation. Many are
the words using the same let-
ters in the same order, but
varying in meaning according
to the accentuation.

Sanayan-Exercise

ဝဒ	(baga) amber
ဝဒ,	(bagá)
ဝဒ,	(bagà) lung
ဝဒ,	(bagá) fistula

ဒ	(sala) error
ဒ,	(salá)
ဒ,	(salà) sieve
ဒ,	(salá) shifted

‘နဝ ဝဒ-ဗ္ဗ ဂဒ်ဝ ဒါဗ္ဗဒါဗ္ဗ ‘ဗ္ဗ ဖဝဒ်ဝ ဗ္ဗဒါဗ္ဗ..
Ag buhay ng gamógamó ay lubhag maigsi

‘နဝ ဝဒ-ဗ္ဗ ဂဒ်ဝဒ်ဝဒ် ဗ္ဗ ဂဒ်ဝဒ်ဝဒ် ဗ္ဗ ဂဒ်ဝဒ်ဝဒ်..
Ag buhay na gamógamó ay naglátaró sa ilawán.

‘ဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ်
¿ Ikaw bagá ay dumalew?

‘ဂဒ်ဝဒ် ဝဒ် ဂဒ်ဝဒ်ဝဒ် ဝဒ် ဝဒ်ဝဒ်..
Hindi ko náitigpít ag bagá.

‘ပဒ်ဝဒ် ဂဒ်ဝဒ် ဝဒ်..
Pugnaw na ag bagá.

‘ဒ် ဝဒ်ဝဒ် ဂဒ်ဝဒ် ဝဒ်ဝဒ် ဝဒ်..
Kay sakit ng akiḡ bagá.

‘ဒ် ဝဒ် ဝဒ်ဝဒ်ဝဒ်ဝဒ်..
Salá ag pagkakásulat.

‘ဒ် ဝဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ် ဝဒ်..
Salá ag gawin moḡ bakod.

‘ဒ် ဝဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ် ဝဒ်..
Salá ag gamitin upag luminaw.

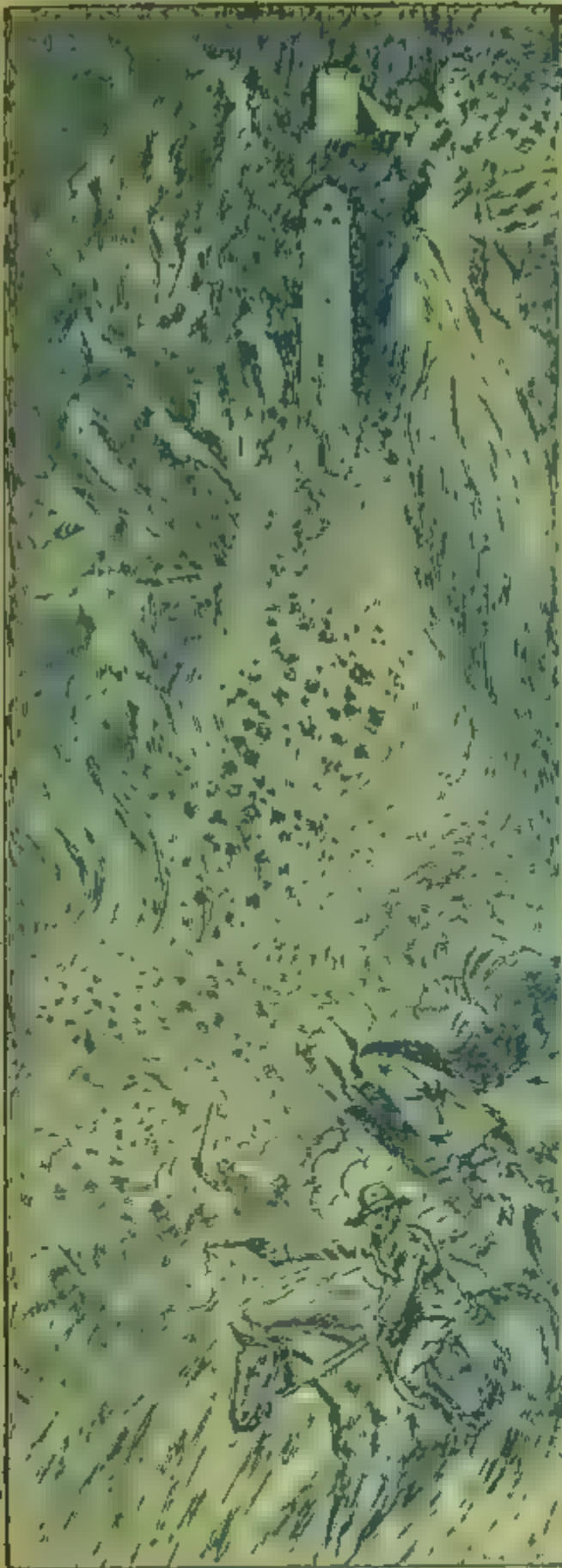
‘ဒ် ဝဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ်..
Salá na kaya’t malinaw.

‘ပဒ် ဝဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ် ဝဒ်..
Pasó ng halaman ag dalá ko sa iyo.

‘ပဒ် ဝဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ် ဝဒ်..
Pasó ag nápalá ko sa pagsisigá.

‘နဝ ဝဒ် ဝဒ်ဝဒ်..
Ag bagá ay nabesag.

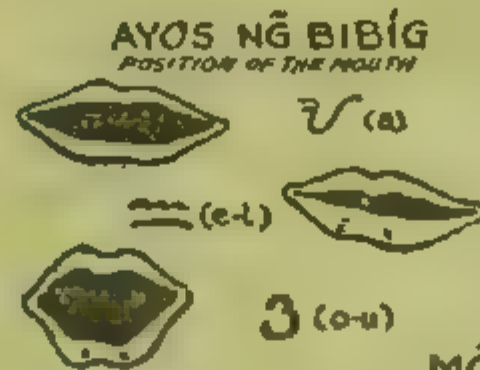
‘နဝ ဝဒ် ဝဒ်ဝဒ် ဝဒ်ဝဒ်..
Ag bagá ay matibay na haligi.



AḠ PALÁTUNUGAN NḠ WIKAḠ TAGALOG

TAGALOG PHONETICS

MḠA TINIG



BIGKÁS PRONUNCIATION	MḠA TINIG VOWELS
MALAYÀ FREE	Ṽ (a)
IMPIT COMPRESSED	= (e-i)
BILÓO ROUND	3 (o-u)

MḠA KATINIG CONSONANTS

		Labitunóg LABIALS	Ḡiptunóg DENTALS	Ḡaltunóg PALATAL	Gultunóg VELARS	Haptunóg LARYNGEAL
AYOS NḠ BIBÍḠ POSITION OF THE MOUTH	Tikóna (CLOSED)	Malubáy SOFT Ṽ (ba)	Ṽ (da)		3 (ga)	
		Paós UNVOICED Ṽ (pa)	Ṽ (ta)		Ṽ (ka)	
		Matibay STRONG Ṽ (ma)	Ṽ (na)			
	Dilinóg LINGUAL TAILED Ṽ		Ṽ (la)			
			Ṽ (ra)			
	Bukás (OPEN)	Tininig SEMI-VOWEL Ṽ (wa)		Ṽ (ya)		
		Tagis FRICATIVES	Ṽ (sa)			Ṽ (ha)
		Humál NASAL			Ṽ (ḡa)	



Mga Bagtiḡ nḡ Bibig na Gamit sa Pagbigkas

1. *Labitunóg*, ay iyaóḡ pantíḡ na biníbigkás sa tulog nḡ tikóm na labì bago palayain aḡ haḡiḡ lumílikhá nḡ tunóg.
1. *Labials* are those syllables which are expressed with the help of the folded lips prior to the liberation of air which creates the sound.



2. *Ḡiptunóg* ay iyaóḡ pantíḡ na kug bigkkasin ay katuloḡ aḡ dilag nakatukod sa punò nḡ mga ḡipin, bago palayain aḡ haḡiḡ lumílikhá nḡ tunóg.
2. *Dentals* are those syllables which are expressed with the help of the tongue resting on the rear of the teeth, prior to the liberation of air which creates the sound.



3. *Ḡaltunóg* ay iyaóḡ pantíḡ na biníbigkás sa tulog nḡ dilà na nakadikit sa gaḡaga bago palayain aḡ haḡiḡ lumílikhá nḡ tunóg.
3. *Palatal* are those syllables which are expressed with the tongue pressing against the root of the mouth, prior to the liberation of air which creates the sound.



4. *Gultunóg* ay iyaóḡ pantíḡ na kug bigkasín ay naghubuhát sa lalamunan aḡ tunóg.
4. *Velars* are those syllables which are expressed from the throat.



5. *Haptunóg* ay iyaóḡ pantíḡ na biníbigkás buhat sa lalagha-pan.
5. *Laryngeal* are those syllables which originate from the larynx.



ՀԿՄՊՆՀՅՆ













































SYLLABARY

TALAPANTIGAN BLĒ. 1

MĀA PANTIG NA LIKAS
MĀA TINIG

 A
  E-I
  O-U

MĀA PANTIG NA TUWID
MĀA KATINIG

 = BA	 = BE-BI	 = BO-BU
 = KA	 = KE-KI	 = KO-KU
 = DA	 = DE-DI	 = DO-DU
 = GA	 = GE-GI	 = GO-GU
 = HA	 = HE-HI	 = HO-HU
 = LA	 = LE-LI	 = LO-LU
 = MA	 = ME-MI	 = MO-MU
 = NA	 = NE-NI	 = NO-NU
 = ŊA (nga)	 = ŊE-ŊI (nge)-(ngi)	 = ŊO-ŊU (ngo)-(ngu)
 = PA	 = PE-PI	 = PO-PU
 = SA	 = SE-SI	 = SO-SU
 = TA	 = TE-TI	 = TO-TU
 = WA	 = WE-WI	 = WO-WU
 = YA	 = YE-YI	 = YO-YU

TALAPANTIGAN BLG. 2

MGA PANTIG NA BITIN



'O = AB	'O = EB-IB	'O = OB-UB
'A = AK	'A = EK-IK	'A = OK-UK
'E = AD	'E = ED-ID	'E = OD-UD
'I = AG	'I = EG-IG	'I = OG-UG
'H = AH	'H = EH-IH	'H = OH-UH
'L = AL	'L = EL-IL	'L = OL-UL
'M = AM	'M = EM-IM	'M = OM-UM
'N = AN	'N = EN-IN	'N = ON-UN
'Ã = AĠ	'Ã = EĠ-IĠ	'Ã = OĠ-UĠ
'P = AP	'P = EP-IP	'P = OP-UP
'S = AS	'S = ES-IS	'S = OS-US
'T = AT	'T = ET-IT	'T = OT-UT
'W = AW	'W = EW-IW	'W = OW-UW
'Y = AY	'Y = EY-IY	'Y = OY-UY



TALAPANTIGAN BLG. 3

ဝ

MĜA PANTIG NA SALIKOP

ဝ-ဝ = BAB	ဝ-ဝ = BEB-BIB	ဝ-ဝ = BOB-BUB
ဝ-ဒ = BAK	ဝ-ဒ = BEK-BIK	ဝ-ဒ = BOK-BUK
ဝ-ဇ = BAD	ဝ-ဇ = BED-BID	ဝ-ဇ = BOD-BUD
ဝ-ဒါ = BAG	ဝ-ဒါ = BEG-BIG	ဝ-ဒါ = BOG-BUG
ဝ-ဟ = BAH	ဝ-ဟ = BEH-BIH	ဝ-ဟ = BOH-BUH
ဝ-တ = BAL	ဝ-တ = BEL-BIL	ဝ-တ = BOL-BUL
ဝ-ဗ = BAM	ဝ-ဗ = BEM-BIM	ဝ-ဗ = BOM-BUM
ဝ-ဂါ = BAN	ဝ-ဂါ = BEN-BIN	ဝ-ဂါ = BON-BUN
ဝ-ဘ = BAG	ဝ-ဘ = BEG-BIG	ဝ-ဘ = BOG-BUG
ဝ-ဗ = BAP	ဝ-ဗ = BEP-BIP	ဝ-ဗ = BOP-BUP
ဝ-ဝိ = BAS	ဝ-ဝိ = BES-BIS	ဝ-ဝိ = BOS BUS
ဝ-တ = BAT	ဝ-တ = BET-BIT	ဝ-တ = BOT-BUT
ဝ-ဗ = BAW	ဝ-ဗ = BEW-BIW	ဝ-ဗ = BOW-BUW
ဝ-ဗ = BAY	ဝ-ဗ = BEY-BIY	ဝ-ဗ = BOY BUY



TALAPANTIGAN BLĜ. 3



MĜA PANTIG NA SALIKOP

Ƨ-Ƨ = KAB	Ƨ-Ƨ = KEB-KIB	Ƨ-Ƨ = KOB-KUB
Ƨ-Ƨ = KAK	Ƨ-Ƨ = KEK-KIK	Ƨ-Ƨ = KOK-KUK
Ƨ-Ƨ = KAD	Ƨ-Ƨ = KED-KID	Ƨ-Ƨ = KOD-KUD
Ƨ-Ƨ = KAG	Ƨ-Ƨ = KEG-KIG	Ƨ-Ƨ = KOG-KUG
Ƨ-Ƨ = KAH	Ƨ-Ƨ = KEH-KIH	Ƨ-Ƨ = KOH-KUH
Ƨ-Ƨ = KAL	Ƨ-Ƨ = KEL-KIL	Ƨ-Ƨ = KOL-KUL
Ƨ-Ƨ = KAM	Ƨ-Ƨ = KEM-KIM	Ƨ-Ƨ = KOM-KUM
Ƨ-Ƨ = KAN	Ƨ-Ƨ = KEN-KIN	Ƨ-Ƨ = KON-KUN
Ƨ-Ƨ = KAĜ	Ƨ-Ƨ = KEĜ-KIĜ	Ƨ-Ƨ = KOĜ-KUĜ
Ƨ-Ƨ = KAP	Ƨ-Ƨ = KEP-KIP	Ƨ-Ƨ = KOP-KUP
Ƨ-Ƨ = KAS	Ƨ-Ƨ = KES-KIS	Ƨ-Ƨ = KOS-KUS
Ƨ-Ƨ = KAT	Ƨ-Ƨ = KET-KIT	Ƨ-Ƨ = KOT-KUT
Ƨ-Ƨ = KAW	Ƨ-Ƨ = KEW-KIW	Ƨ-Ƨ = KOW-KUW
Ƨ-Ƨ = KAY	Ƨ-Ƨ = KEY-KIY	Ƨ-Ƨ = KOY-KUY



TALAPANTIGAN BLG. 3



MĜA PANTIG NA SALIKOP

ᵀ-ᵂ-DAB	ᵀ-ᵂ=DEB-DIB	ᵀ-ᵂ=DOB-DUB
ᵀ-ᵂ-DĀK	ᵀ-ᵂ=DEK-DIK	ᵀ-ᵂ=DOK-DUK
ᵀ-ᵀ=DAD	ᵀ-ᵀ=DED-DID	ᵀ-ᵀ=DOD-DUD
ᵀ-ᵂ=DAG	ᵀ-ᵂ=DEG-DIG	ᵀ-ᵂ=DOG-DUG
ᵀ-ᵂ=DAH	ᵀ-ᵂ=DEH-DIH	ᵀ-ᵂ=DOH-DUH
ᵀ-ᵂ=DAL	ᵀ-ᵂ=DEL-DIL	ᵀ-ᵂ=DOL-DUL
ᵀ-ᵂ=DAM	ᵀ-ᵂ=DEM-DIM	ᵀ-ᵂ=DOM-DUM
ᵀ-ᵂ=DAN	ᵀ-ᵂ=DEN-DIN	ᵀ-ᵂ=DON-DUN
ᵀ-ᵂ=DAG	ᵀ-ᵂ=DEG-DIG	ᵀ-ᵂ=DOG-DUG
ᵀ-ᵂ=DAP	ᵀ-ᵂ=DEP-DIP	ᵀ-ᵂ=DOP-DUP
ᵀ-ᵂ=DAS	ᵀ-ᵂ=DES-DIS	ᵀ-ᵂ=DOS-DUS
ᵀ-ᵂ=DAT	ᵀ-ᵂ=DET-DIT	ᵀ-ᵂ=DOT-DUT
ᵀ-ᵂ=DAW	ᵀ-ᵂ=DEW-DIW	ᵀ-ᵂ=DOW-DUW
ᵀ-ᵂ=DAY	ᵀ-ᵂ=DEY-DIY	ᵀ-ᵂ=DOY-DUY

*DA-RA NAGBABAGO AG PANTIG NA ITO NG TUNOG KUĜ GAYON AG KAHILIGAN NG PALATUNUGAN. HAL. DITO - NARITO IBP

TALAPANTIGAN BLĒ. 3

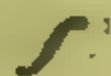
31

MĠA PANTIG NA SALIKOP

31. 0 = GAB	31. 0 = GEB - GIB	31. 0 = GOB - GUB
31. 1 = GAK	31. 1 = GEK - GIK	31. 1 = GOK - GUK
31. 2 = GAD	31. 2 = GED - GID	31. 2 = GOD - GUD
31. 3 = GAG	31. 3 = GEG - GIG	31. 3 = GOG - GUG
31. 4 = GAH	31. 4 = GEH - GIH	31. 4 = GOH - GUH
31. 5 = GAL	31. 5 = GEL - GIL	31. 5 = GOL - GUL
31. 6 = GAM	31. 6 = GEM - GIM	31. 6 = GOM - GUM
31. 7 = GAN	31. 7 = GEN - GIN	31. 7 = GON - GUN
31. 8 = GAG	31. 8 = GEĠ - GIĠ	31. 8 = GOĠ - GUĠ
31. 9 = GAP	31. 9 = GEP - GIP	31. 9 = GOP - GUP
31. 10 = GAS	31. 10 = GES - GIS	31. 10 = GOS - GUS
31. 11 = GAT	31. 11 = GET - GIT	31. 11 = GOT - GUT
31. 12 = GAW	31. 12 = GEW - GIW	31. 12 = GOW - GUW
31. 13 = GAY	31. 13 = GEY - GIY	31. 13 = GOY - GUY

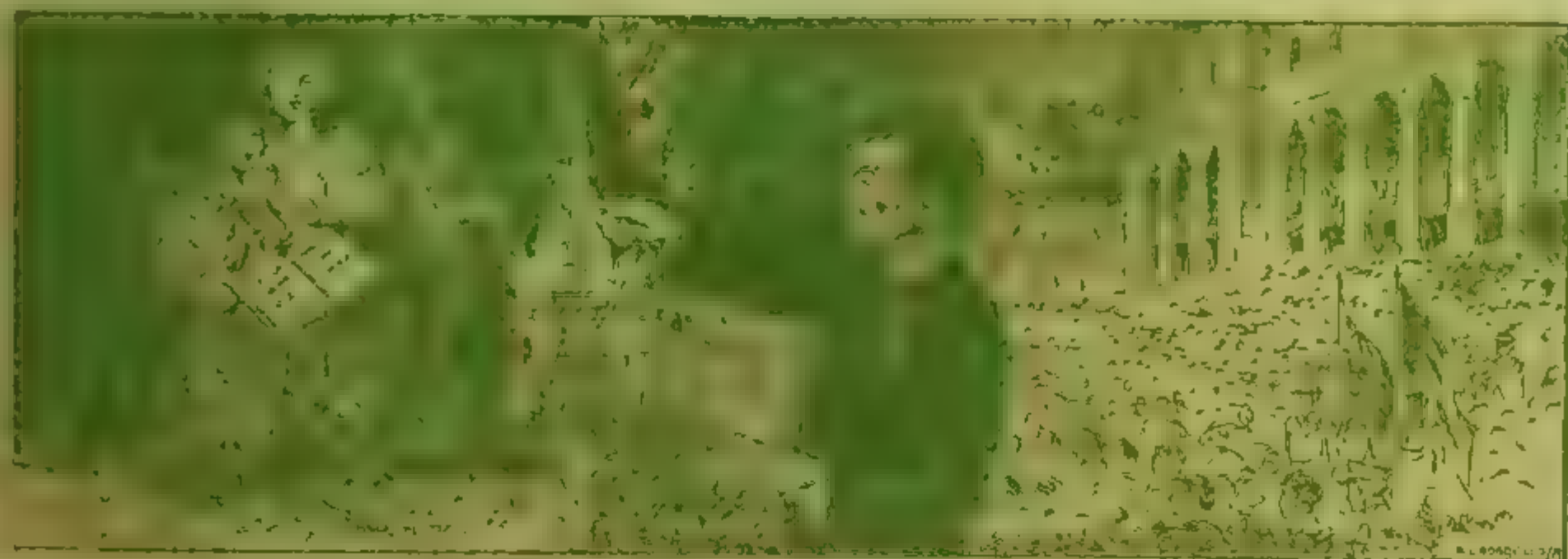


TALAPANTIGAN BLĜ. 3



MĜA PANTIG NA SALIKOP

ŝ - Ǫ = HAB	ŝ - Ǫ = HEB - HIB	ŝ - Ǫ = HOB - HUB
ŝ - Ǥ = HAK	ŝ - Ǥ = HEK - HIK	ŝ - Ǥ = HOK - HUK
ŝ - Ǧ = HAD	ŝ - Ǧ = HED - HID	ŝ - Ǧ = HOD - HUD
ŝ - Ǧ̃ = HAG	ŝ - Ǧ̃ = HEG - HIG	ŝ - Ǧ̃ = HOG - HUG
ŝ - ǧ = HAH	ŝ - ǧ = HEH - HIH	ŝ - ǧ = HOH - HUH
ŝ - ǧ̃ = HAL	ŝ - ǧ̃ = HEL - HIL	ŝ - ǧ̃ = HOL - HUL
ŝ - ǧ̃ = HAM	ŝ - ǧ̃ = HEM - HIM	ŝ - ǧ̃ = HOM - HUM
ŝ - ǧ̃ = HAN	ŝ - ǧ̃ = HEN - HIN	ŝ - ǧ̃ = HON - HUN
ŝ - ǧ̃ = HAG̃	ŝ - ǧ̃ = HEG̃ - HIG̃	ŝ - ǧ̃ = HOG̃ - HUG̃
ŝ - ǧ̃ = HAP	ŝ - ǧ̃ = HEP - HIP	ŝ - ǧ̃ = HOP - HUP
ŝ - ǧ̃ = HAS	ŝ - ǧ̃ = HES - HIS	ŝ - ǧ̃ = HOS - HUS
ŝ - ǧ̃ = HAT	ŝ - ǧ̃ = HET - HIT	ŝ - ǧ̃ = HOT - HUT
ŝ - ǧ̃ = HAW	ŝ - ǧ̃ = HEW - HIW	ŝ - ǧ̃ = HOW - HUW
ŝ - ǧ̃ = HAY	ŝ - ǧ̃ = HEY - HIY	ŝ - ǧ̃ = HOY - HUY

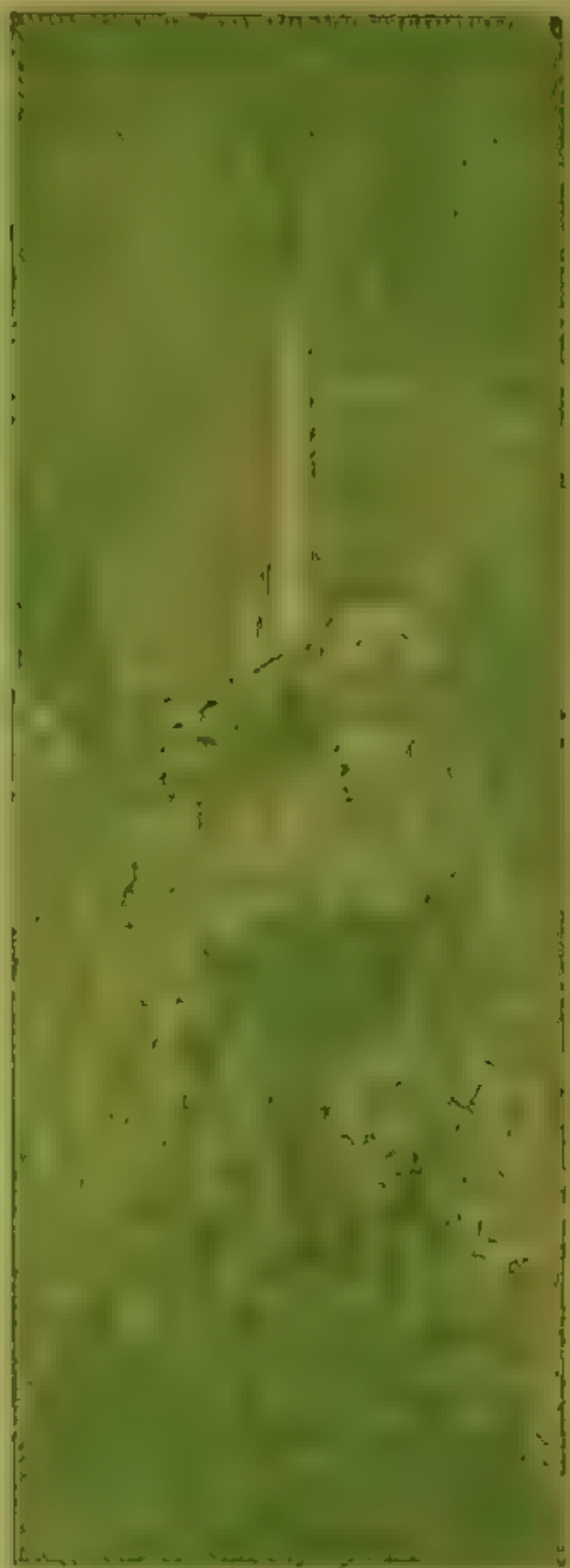


TALAPANTIGAN BLĜ. 3

Ṭ

MĜA PANTIG NA SALIKOP

Ṭ-᠒=LAB	Ṭ-᠒=LEB-LIB	Ṭ-᠒=LOB-LUB
Ṭ-ᠵ=LAK	Ṭ-ᠵ=LEK-LIK	Ṭ-ᠵ=LOK-LUK
Ṭ-ᠰ=LAD	Ṭ-ᠰ=LED-LID	Ṭ-ᠰ=LOD-LUD
Ṭ-ᠨ=LAG	Ṭ-ᠨ=LEG-LIG	Ṭ-ᠨ=LOG-LUG
Ṭ-ᠰ=LAH	Ṭ-ᠰ=LEH-LIH	Ṭ-ᠰ=LOH-LUH
Ṭ-Ṭ=LAL	Ṭ-Ṭ=LEL-LIL	Ṭ-Ṭ=LOL-LUL
Ṭ-ᠬ=LAM	Ṭ-ᠬ=LEM-LIM	Ṭ-ᠬ=LOM-LUM
Ṭ-ᠮ=LAN	Ṭ-ᠮ=LEN-LIN	Ṭ-ᠮ=LON-LUN
Ṭ-ᠨ=LAG	Ṭ-ᠨ=LEG-LIG	Ṭ-ᠨ=LOG-LUG
Ṭ-ᠬ=LAP	Ṭ-ᠬ=LEP-LIP	Ṭ-ᠬ=LOP-LUP
Ṭ-ᠢ=LAS	Ṭ-ᠢ=LES-LIS	Ṭ-ᠢ=LOS-LUS
Ṭ-ᠬ=LAT	Ṭ-ᠬ=LET-LIT	Ṭ-ᠬ=LOT-LUT
Ṭ-ᠨ=LAW	Ṭ-ᠨ=LEW-LIW	Ṭ-ᠨ=LOW-LUW
Ṭ-ᠨ=LAY	Ṭ-ᠨ=LEY-LIY	Ṭ-ᠨ=LOY-LUY



TALAPANTIGAN BLĒ. 3

ṽ

MĜA PANTIG NA SALIKOP

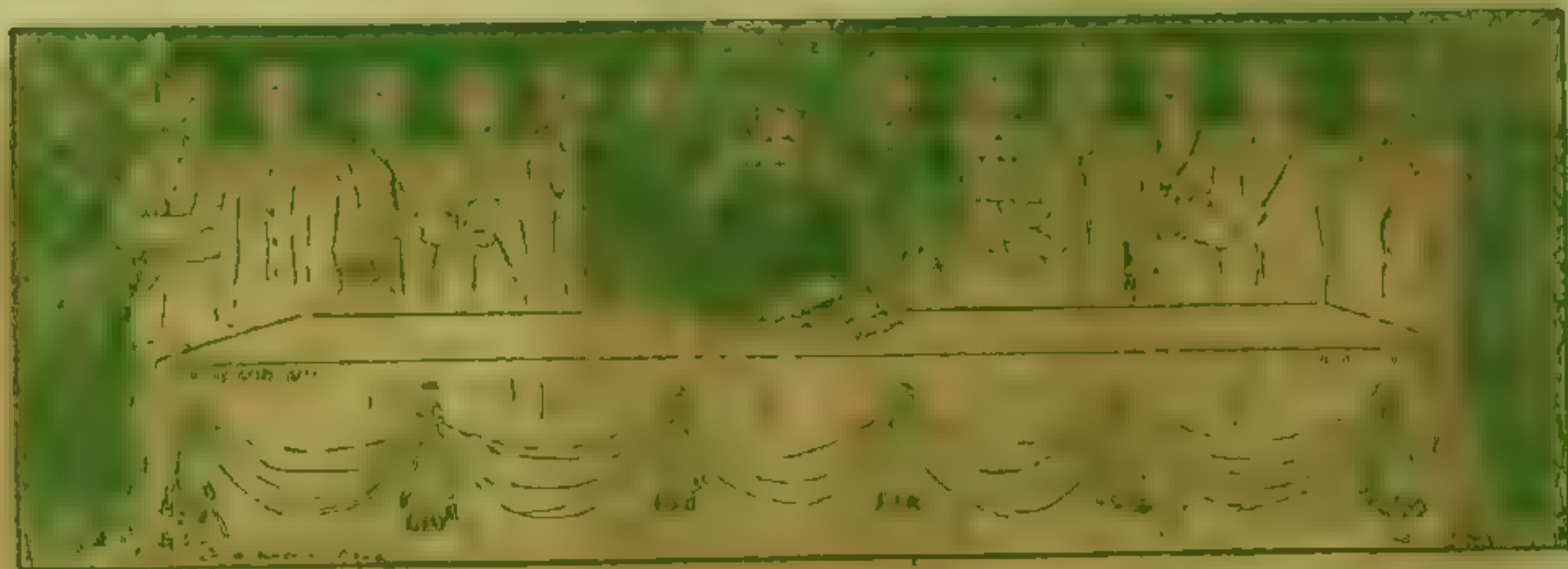
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ṽ-Ṽ=MAK	ṽ-Ṽ=MEK-MIK	ṽ-Ṽ=MOK-MUK
ṽ-Ṽ=MAD	ṽ-Ṽ=MED-MID	ṽ-Ṽ=MOD-MUD
ṽ-Ṽ=MAG	ṽ-Ṽ=MEG-MIG	ṽ-Ṽ=MOG-MUG
ṽ-Ṽ=MAH	ṽ-Ṽ=MEH-MIH	ṽ-Ṽ=MOH-MUH
ṽ-Ṽ=MAL	ṽ-Ṽ=MEL-MIL	ṽ-Ṽ=MOL-MUL
ṽ-Ṽ=MAM	ṽ-Ṽ=MEM-MIM	ṽ-Ṽ=MON-MUM
ṽ-Ṽ=MAN	ṽ-Ṽ=MEN-MIN	ṽ-Ṽ=MON-MUN
ṽ-Ṽ=MAĜ	ṽ-Ṽ=MEĜ-MIG	ṽ-Ṽ=MOĜ-MUG
ṽ-Ṽ=MAP	ṽ-Ṽ=MEP-MIP	ṽ-Ṽ=MOP-MUP
ṽ-Ṽ=MAS	ṽ-Ṽ=MES-MIS	ṽ-Ṽ=MOS-MUS
ṽ-Ṽ=MAT	ṽ-Ṽ=MET-MIT	ṽ-Ṽ=MOT-MUT
ṽ-Ṽ=MAW	ṽ-Ṽ=MEW-MIW	ṽ-Ṽ=MOW-MUW
ṽ-Ṽ=MAY	ṽ-Ṽ=MEY-MIY	ṽ-Ṽ=MOY-MUY

TALAPANTIGAN BLĜ. 3

ᄀ

MĜA PANTIG NA SALIKOP

ᄀ-ᄂ = NAB	ᄀ-ᄂ = NEB - NIB	ᄀ-ᄂ = NOB-NUB
ᄀ-ᄄ = NAK	ᄀ-ᄄ = NEK - NIK	ᄀ-ᄄ = NOK-NUK
ᄀ-ᄆ = NAD	ᄀ-ᄆ = NED - NID	ᄀ-ᄆ = NOD-NUD
ᄀ-ᄈ = NAG	ᄀ-ᄈ = NEG - NIG	ᄀ-ᄈ = NOG-NUG
ᄀ-ᄊ = NAH	ᄀ-ᄊ = NEH - NIH	ᄀ-ᄊ = NOH-NUH
ᄀ-ᄌ = NAL	ᄀ-ᄌ = NEL - NIL	ᄀ-ᄌ = NOL-NUL
ᄀ-ᄎ = NAM	ᄀ-ᄎ = NEM - NIM	ᄀ-ᄎ = NOM-NUM
ᄀ-ᄐ = NAN	ᄀ-ᄐ = NEN - NIN	ᄀ-ᄐ = NON-NUN
ᄀ-ᄒ = NAĜ	ᄀ-ᄒ = NEĜ - NIG	ᄀ-ᄒ = NOĜ-NUĜ
ᄀ-ᄔ = NAP	ᄀ-ᄔ = NEP - NIP	ᄀ-ᄔ = NOP-NUP
ᄀ-ᄖ = NAS	ᄀ-ᄖ = NES - NIS	ᄀ-ᄖ = NOS-NUS
ᄀ-ᄘ = NAT	ᄀ-ᄘ = NET - NIT	ᄀ-ᄘ = NOT-NUT
ᄀ-ᄚ = NAW	ᄀ-ᄚ = NEW - NIW	ᄀ-ᄚ = NOW-NUW
ᄀ-ᄜ = NAY	ᄀ-ᄜ = NEY - NIY	ᄀ-ᄜ = NOY-NUY



TALAPANTIGAN BLG. 3

ᳵ

MGA PANTIG NA SALIKOP

ᳵᳵ = ᳵAB	ᳵᳵ-ᳵ = ᳵEB-ᳵIB	ᳵᳵ-ᳵ = ᳵOB-ᳵUB
ᳵᳶ = ᳵAK	ᳵᳵ-ᳶ = ᳵEK-ᳵIK	ᳵᳵ-ᳶ = ᳵOK-ᳵUK
ᳵ᳷ = ᳵAD	ᳵᳵ-᳷ = ᳵED-ᳵID	ᳵᳵ-᳷ = ᳵOD-ᳵUD
ᳵ᳸ = ᳵAC	ᳵᳵ-᳸ = ᳵEG-ᳵIG	ᳵᳵ-᳸ = ᳵOG-ᳵUG
ᳵ᳹ = ᳵAH	ᳵᳵ-᳹ = ᳵEH-ᳵIH	ᳵᳵ-᳹ = ᳵOH-ᳵUH
ᳵᳺ = ᳵAL	ᳵᳵ-ᳺ = ᳵEL-ᳵIL	ᳵᳵ-ᳺ = ᳵOL-ᳵUL
ᳵ᳻ = ᳵAM	ᳵᳵ-᳻ = ᳵEM-ᳵIM	ᳵᳵ-᳻ = ᳵOM-ᳵUM
ᳵ᳼ = ᳵAN	ᳵᳵ-᳼ = ᳵEN-ᳵIN	ᳵᳵ-᳼ = ᳵON-ᳵUN
ᳵ᳽ = ᳵAG	ᳵᳵ-᳽ = ᳵEG-ᳵIG	ᳵᳵ-᳽ = ᳵOG-ᳵUG
ᳵ᳾ = ᳵAP	ᳵᳵ-᳾ = ᳵEP-ᳵIP	ᳵᳵ-᳾ = ᳵOP-ᳵUP
ᳵ᳿ = ᳵAS	ᳵᳵ-᳿ = ᳵES-ᳵIS	ᳵᳵ-᳿ = ᳵOS-ᳵUS
ᳵᳺ = ᳵAT	ᳵᳵ-ᳺ = ᳵET-ᳵIT	ᳵᳵ-ᳺ = ᳵOT-ᳵUT
ᳵ᳼ = ᳵAW	ᳵᳵ-᳼ = ᳵEW-ᳵIW	ᳵᳵ-᳼ = ᳵOW-ᳵUW
ᳵ᳽ = ᳵAY	ᳵᳵ-᳽ = ᳵEY-ᳵIY	ᳵᳵ-᳽ = ᳵOY-ᳵUY

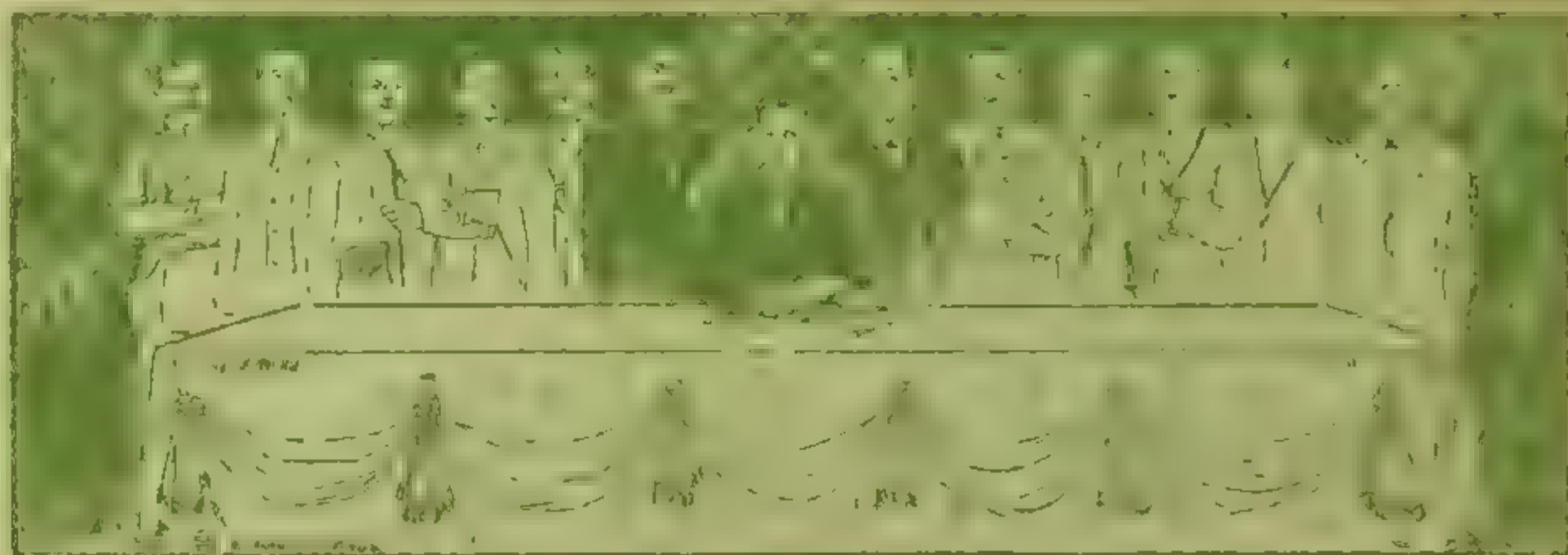
* ᳵ Nagkaroon ng bigsoᳵ ag tanda na ᳵay tinumbasan ng
Nᳵ, Nᳶ, N᳷, N᳸

TALAPANTIGAN BLĒ. 3



MĠA PANTIG NA SALIKOP

U-Ω = PAB	U-Ω = PEΩ - PIB	U-Ω = POΩ PUB
U-Ξ = PAK	U-Ξ = FEK - PIK	U-Ξ = POK - PUK
U-Σ = PAD	U-Σ = PED P.D	U-Σ = POD - PUD
U-Ξ = PAG	U-Ξ = PEG - P G	U-Ξ = POG - PUG
U-Σ = PAH	U-Σ = PEH - PIH	U-Σ = POH - PUH
U-Τ = PAL	U-Τ = PEL - PIL	U-Τ = POL - PUL
U-Ϸ = PAM	U-Ϸ = PEM - PIM	U-Ϸ = POM - PUM
U-Π = PAN	U-Π = PEN - PIN	U-Π = PON - PUN
U-Ϸ = PAG	U-Ϸ = PEG - PIG	U-Ϸ = POG - PUG
U-Ϸ = PAP	U-Ϸ = PEP - PIP	U-Ϸ = POP - PUP
U-Ω = PAS	U-Ω = PES - PIS	U-Ω = POS - PUS
U-Σ = PAT	U-Σ = PET - PIT	U-Σ = POT - PUT
U-Ϸ = PAW	U-Ϸ = PEW - PIW	U-Ϸ = POW - PUW
U-Ϸ = PAY	U-Ϸ = PEY - PIY	U-Ϸ = POY - PUY



TALAPANTIGAN BĒ. 3

Б

MĀA PANTIG NA SALIKOP

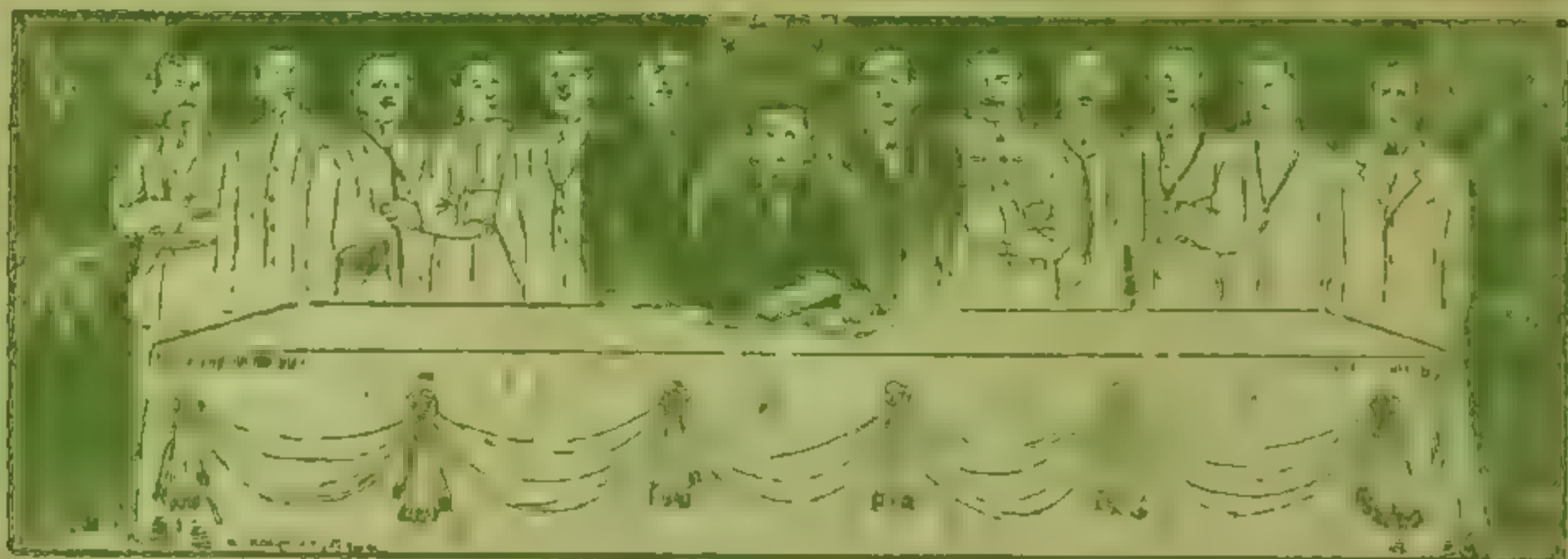
Б-О = SAB	Б-О = SEB-SIB	Б-О = SOB-SUB
Б-И = SAK	Б-И = SEK-SIK	Б-И = SOK-SUK
Б-Е = SAD	Б-Е = SED-SID	Б-Е = SOD-SUD
Б-У = SIG	Б-У = SEG-SIG	Б-У = SOG-SUG
Б-Х = SAH	Б-Х = SEH-SIH	Б-Х = SOH-SUH
Б-Т = SAL	Б-Т = SEL-SIL	Б-Т = SOL-SUL
Б-М = SAM	Б-М = SEM-S M	Б-М = SOM-SUM
Б-Н = SAN	Б-Н = SEN-SIN	Б-Н = SON-SUN
Б-Ю = SAG	Б-Ю = SEG-SIG	Б-Ю = SOG-SUG
Б-Р = SAP	Б-Р = SEP-SIP	Б-Р = SOP-SUP
Б-Б = SAS	Б-Б = SES-SIS	Б-Б = SOS-SUS
Б-Л = SAT	Б-Л = SET-SIT	Б-Л = SOT-SUT
Б-В = SAW	Б-В = SEW-SIW	Б-В = SOW-SUW
Б-Ш = SAY	Б-Ш = SEY-SIY	Б-Ш = SOY-SUY

TALAPANTIGAN BLĒ. 3



MĀA PANTIG NA SALIKOP

ℓ-Ω = TAB	ℓ-Ω = TEB-TIB	ℓ-Ω = TOB-TUB
ℓ-ℑ = TAK	ℓ-ℑ = TEK-TIK	ℓ-ℑ = TOK-TUK
ℓ-ℒ = TAD	ℓ-ℒ = TED-TID	ℓ-ℒ = TOD-TUD
ℓ-℔ = TAG	ℓ-℔ = TEG-TIG	ℓ-℔ = TOG-TUG
ℓ-ℒ = TAH	ℓ-ℒ = TEH-TIH	ℓ-ℒ = TOH-TUH
ℓ-ℒ = TAL	ℓ-ℒ = TEL-TIL	ℓ-ℒ = TOL-TUL
ℓ-ℒ = TAM	ℓ-ℒ = TEM-TIM	ℓ-ℒ = TOM-TUM
ℓ-℔ = TAN	ℓ-℔ = TEN-TIN	ℓ-℔ = TON-TUN
ℓ-ℒ = TAG	ℓ-ℒ = TEG-TIG	ℓ-ℒ = TOG-TUG
ℓ-ℒ = TAP	ℓ-ℒ = TEP-TIP	ℓ-ℒ = TOP-TUP
ℓ-ℒ = TAS	ℓ-ℒ = TES-TIS	ℓ-ℒ = TOS-TUS
ℓ-ℒ = TAT	ℓ-ℒ = TET-TIT	ℓ-ℒ = TOT-TUT
ℓ-ℒ = TAW	ℓ-ℒ = TEW-TIW	ℓ-ℒ = TOW-TUW
ℓ-ℒ = TAY	ℓ-ℒ = TEY-TIY	ℓ-ℒ = TOY-TUY



TALAPANTIGAN BLG. 3

U

MGA PANTIG NA SALIKOP

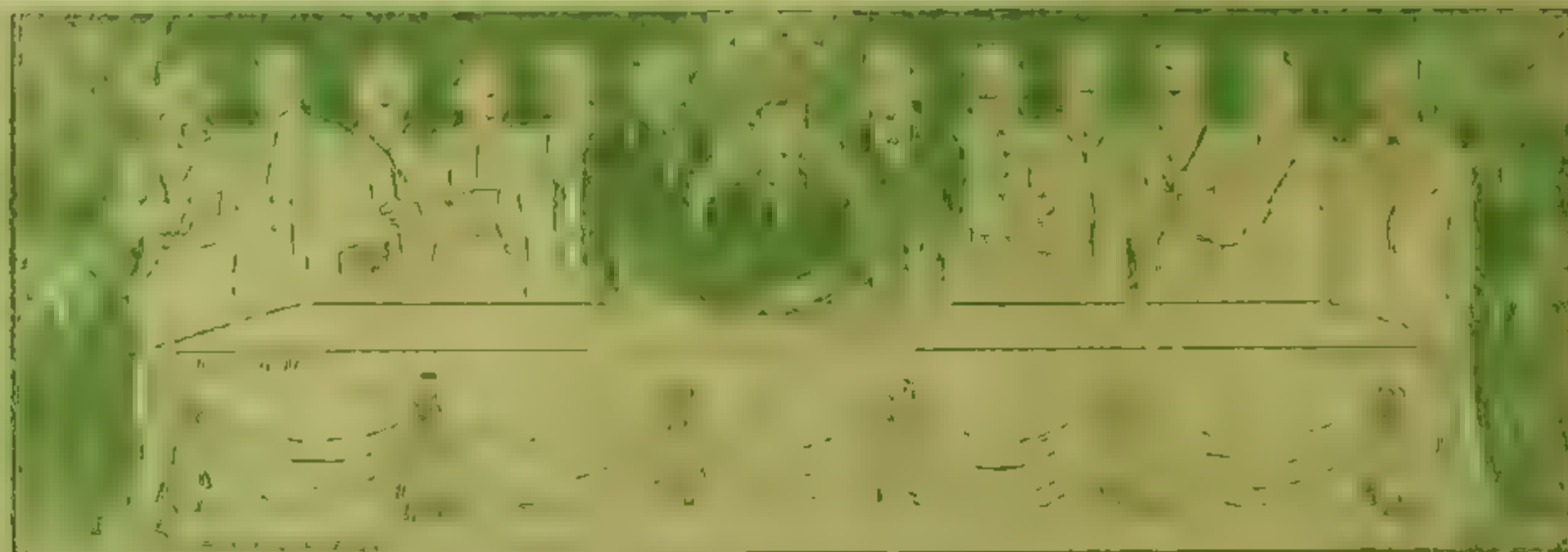
U-O = WAB	U-O = WEB-WIB	U-O = WOB WUB
U-I = WAK	U-I = WEK-WIK	U-I = WOK-WUK
U-E = WAD	U-E = WED-WID	U-E = WCD-WUD
U-U = WAG	U-U = WEG-WIG	U-U = WOG-WUG
U-S = WAH	U-S = WEH-WIH	U-S = WOH WUH
U-T = WAL	U-T = WEL-WIL	U-T = WOL-WUL
U-V = WAM	U-V = WEM-WIM	U-V = WOM-WUM
U-N = WAN	U-N = WEN WIN	U-N = WON-WUN
U-M = WAG	U-M = WEG WIG	U-M = WOG-WUG
U-P = WAP	U-P = WEP-WIP	U-P = WOP-WUP
U-B = WAS	U-B = WES-WIS	U-B = WOS-WUS
U-L = WAT	U-L = WET-WIT	U-L = WOT-WUT
U-W = WAW	U-W = WEW-WIW	U-W = WOW-WUW
U-Y = WAY	U-Y = WEY-WIY	U-Y = WOY-WUY

TALAPANTIGAN BLĒ. 3



MĀ PANTIG NA SALIKOP

𐄆-𐄇 = YAB	𐄆-𐄇 = YEB-YIB	𐄆-𐄇 = YOB-YUB
𐄆-𐄈 = YAK	𐄆-𐄈 = YEK-YIK	𐄆-𐄈 = YOK-YUK
𐄆-𐄉 = YAD	𐄆-𐄉 = YED-YID	𐄆-𐄉 = YOD-YUD
𐄆-𐄊 = YAG	𐄆-𐄊 = YEG-YIG	𐄆-𐄊 = YOG-YUG
𐄆-𐄋 = YAH	𐄆-𐄋 = YEH-YIH	𐄆-𐄋 = YOH-YUH
𐄆-𐄌 = YAL	𐄆-𐄌 = YEL-YIL	𐄆-𐄌 = YOL-YUL
𐄆-𐄍 = YAM	𐄆-𐄍 = YEM-YIM	𐄆-𐄍 = YOM-YUM
𐄆-𐄎 = YAN	𐄆-𐄎 = YEN-YIN	𐄆-𐄎 = YON-YUN
𐄆-𐄏 = YAG̃	𐄆-𐄏 = YEG̃-YIG̃	𐄆-𐄏 = YOG̃-YUG̃
𐄆-𐄐 = YAP	𐄆-𐄐 = YEP-YIP	𐄆-𐄐 = YOP-YUP
𐄆-𐄑 = YAS	𐄆-𐄑 = YES-YIS	𐄆-𐄑 = YOS-YUS
𐄆-𐄒 = YAT	𐄆-𐄒 = YET-YIT	𐄆-𐄒 = YOT-YUT
𐄆-𐄓 = YAW	𐄆-𐄓 = YEW-YIW	𐄆-𐄓 = YOW-YUW
𐄆-𐄔 = YAY	𐄆-𐄔 = YEY-YIY	𐄆-𐄔 = YOY-YUY

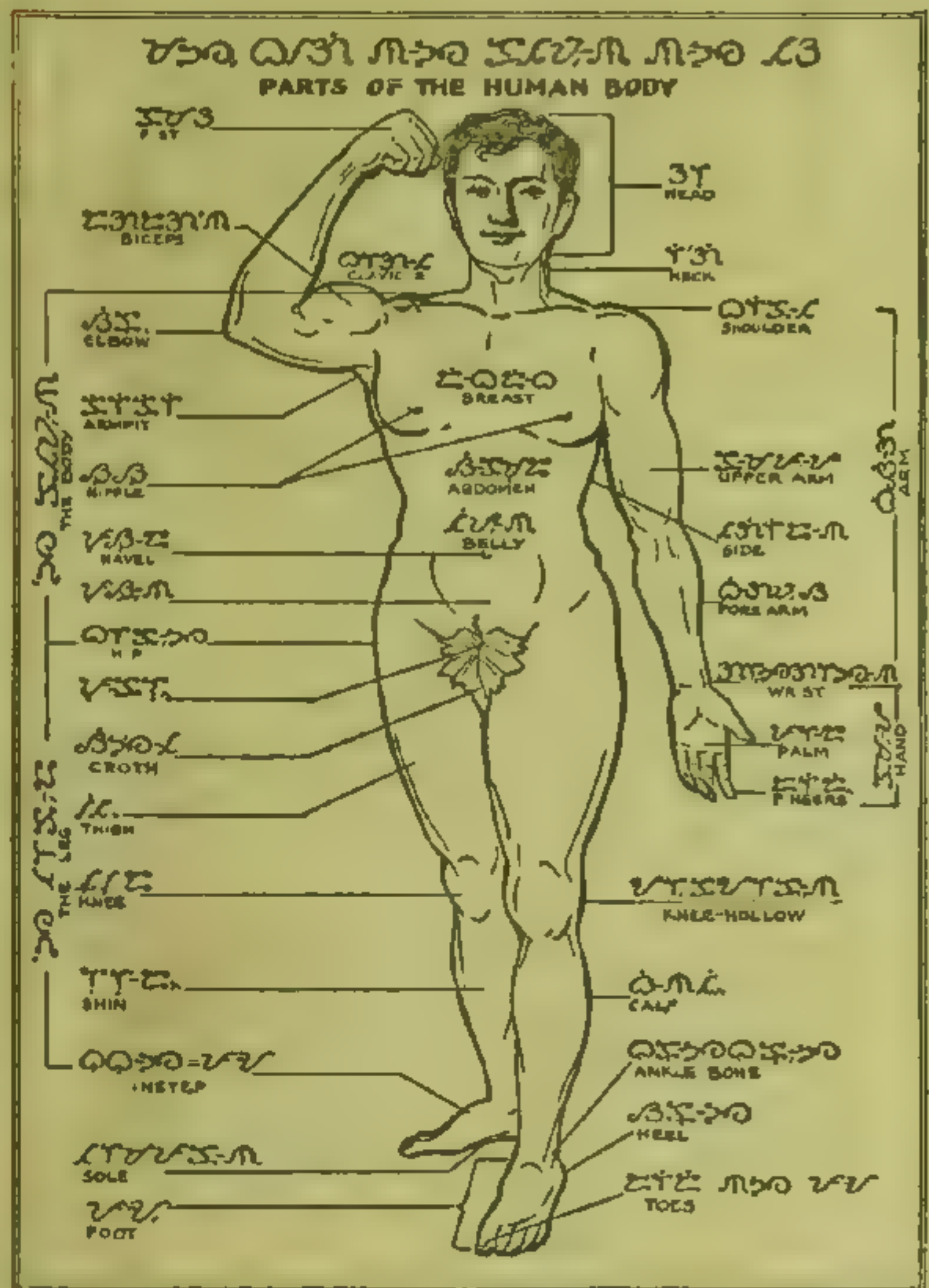


ಶವೂ, ದರತು ಗುಪೂ.
ಪೂವುಗು ಗುಪೂ ೭೩

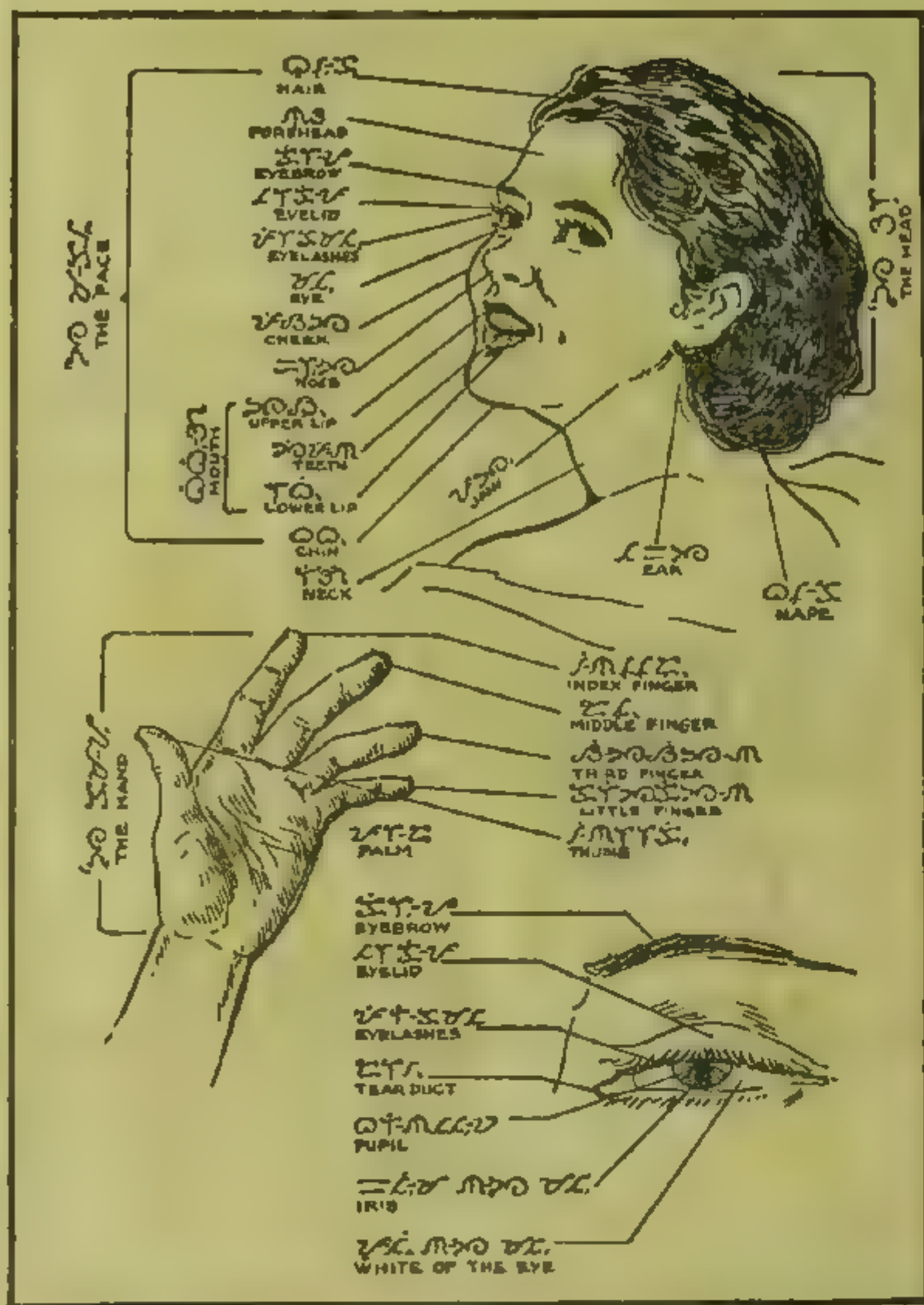


Parts of the
Human Body

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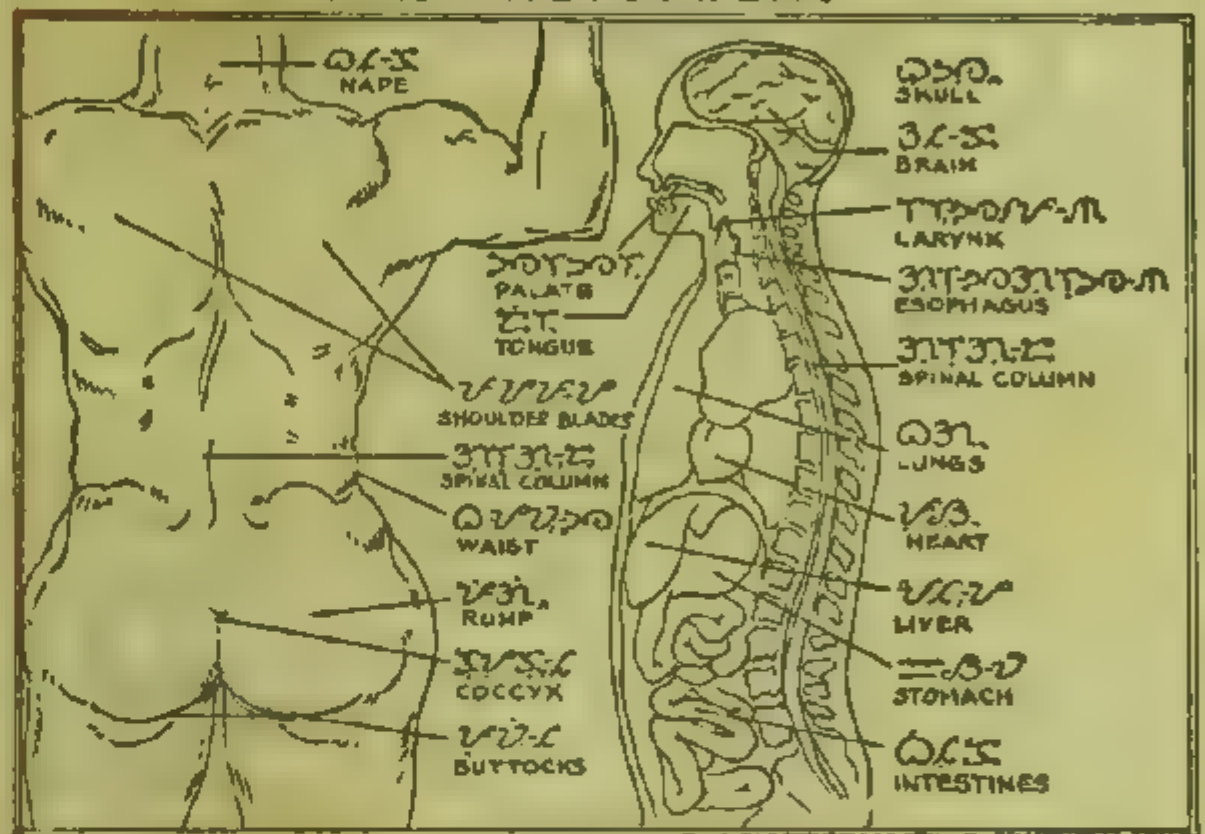


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ህጻን ልጅ ገጽ ጽሑፍ ገጽ 13 PARTS OF THE HUMAN BODY



PAĠUNAHIĠ KILOS NĠ TAO

 <small>INFANT AWAKE</small> <small>LYING ON THE BACK</small>	 <small>ASLEEP</small> <small>LYING ON THE SIDE</small>	 <small>LYING ON THE STOMACH</small>
 <small>LYING ON PRONE</small>	 <small>CRAWLING</small>	 <small>CREEPING</small>
 <small>SITTING</small>	 <small>SQUATTING</small>	 <small>KNEELING</small>
 <small>STANDING</small>	 <small>WALKING</small>	 <small>HOPPING</small>



חכמה, נבונה



ANIMALS

11



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ኃገገ ገገገ-ሪገገ

1 ኃገገ ገገገ-ሪገገ ሆኖ ሲገገ
 ገገገ ሲገገ ሲገገ ሲገገ ሲገገ
 1 ኃገገ ሲገገ ሲገገ ገገገ-ሪገገ ሆኖ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ



ኃገገ ሲገገ



1 ኃገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
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 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ

ኃገገ ሲገገ

1 ኃገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ
 ሲገገ ሲገገ ሲገገ ሲገገ ሲገገ



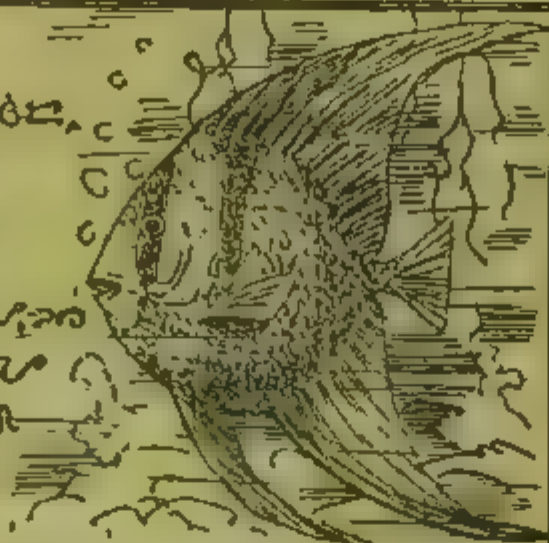
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‘כּוּבַּ חַמְּסָה

|| מִבְּרִיתוֹ חַמְּסָה-מִבְּרִיתוֹ מִבְּרִיתוֹ
‘כּוּבַּ חַמְּסָה.

|| ‘כּוּבַּ חַמְּסָה ‘מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ.

|| מִבְּרִיתוֹ חַמְּסָה-מִבְּרִיתוֹ חַמְּסָה
מִבְּרִיתוֹ חַמְּסָה-מִבְּרִיתוֹ חַמְּסָה
מִבְּרִיתוֹ חַמְּסָה-מִבְּרִיתוֹ חַמְּסָה
מִבְּרִיתוֹ חַמְּסָה-מִבְּרִיתוֹ חַמְּסָה.



‘כּוּבַּ מִבְּרִיתוֹ

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.



‘כּוּבַּ חַמְּסָה

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.

|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.

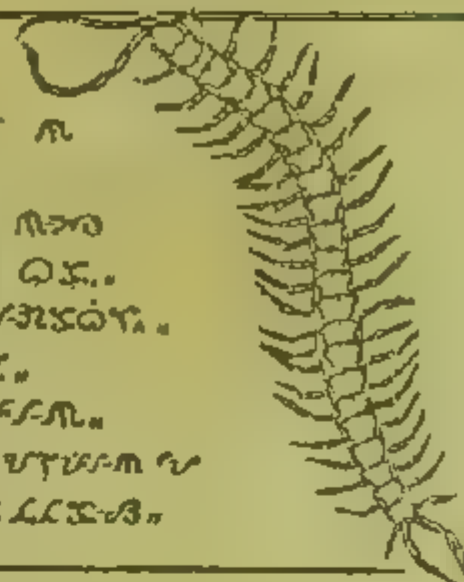
|| מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ
מִבְּרִיתוֹ מִבְּרִיתוֹ מִבְּרִיתוֹ.



Sanayan-Exercices

ኤፍ ሆፕሆፍ-ጢ

|| ኤፍ ሆፕሆፍ ሆ ሕይወት ስህህ ጢ
ሕሆ ሕይወት ሆሆ።
|| ሰጠዐ። ኤፍ ሆፕሆፍ ሕይወት ጢ
ሆፕሆፍ ጢ ሕይወት ሕይወት ጢ ሕይወት።
|| ሕይወት ሕይወት ሕይወት ሕይወት ሕይወት።
|| ሕይወት ሕይወት ሕይወት ሕይወት ሕይወት።
ሕይወት። || ሕይወት ሕይወት ሕይወት ሕይወት ሕይወት
ሕይወት «ሕይወት ሕይወት» ሕይወት ሕይወት።



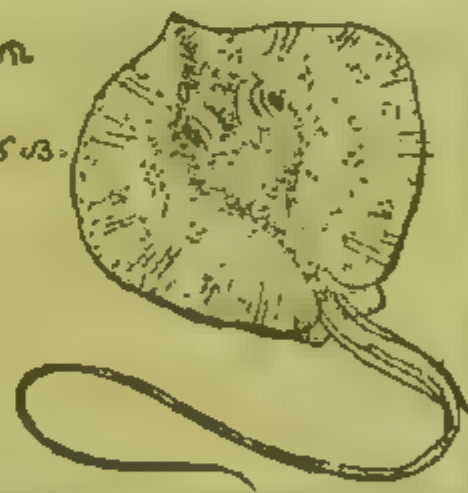
ኤፍ ፕሮፖፖሪያ

|| ኤፍ ፕሮፖፖሪያ ሆ ሕይወት ስህህ ጢ
|| ኤፍ ፕሮፖፖሪያ ሆ ሕይወት ሕይወት
ሕይወት።
|| ኤፍ ፕሮፖፖሪያ ሆ ሕይወት ሕይወት
|| ኤፍ ፕሮፖፖሪያ ሆ ሕይወት ሕይወት ሕይወት
ሕይወት ሕይወት።
|| ኤፍ ፕሮፖፖሪያ ሆ ሕይወት ሕይወት ሕይወት
ሕይወት ሕይወት ሕይወት።

ሕይወት። «ሕይወት ሕይወት» ሕይወት ሕይወት።

ኤፍ ሆፕ

|| ሕይወት ሕይወት ሕይወት ሕይወት ሕይወት ጢ
ሕይወት ሕይወት ሕይወት።
|| ሕይወት ሕይወት ሕይወት ሕይወት ሕይወት
ሕይወት።
|| ኤፍ ሆፕ ሆ ሕይወት ሕይወት
ሕይወት።
|| ሕይወት ሕይወት ሕይወት ሕይወት ሕይወት
ሕይወት ሕይወት ሕይወት።
|| ኤፍ ሕይወት ሕይወት ሕይወት ሕይወት ሕይወት።



Sanayan-Exercices

‘ହା ଉଦ୍ଧାରକର୍ତ୍ତା

॥ ଆଦିତ୍ୟ ୩ତମ, ନବମ ଶତାବ୍ଦୀ
 ପ୍ରାୟ ୧୫୫୫-୧୫୫୬

11 වන වැට්ටි තුළ 2 වැනි

[illegible][illegible]

॥ ॐ नमो भगवते वासुदेवाय ॥



20 55-2

ଆମେ ୩୯, ୩୩ ଆମେ '୩୩
୫୮.୫.

ସମସ୍ତଙ୍କ ସହଯୋଗ ଚାହୁଁ, ଶ୍ରୀ
ଝଟୁ,

[illegible][illegible]

ཡོ་རྒྱུ་གསལ་བྱེད།

11. உருபம் புதித ம புது சொ உருபம்

የገቢዎች ምንጭ ከሆነ በፊት የተከለከለው ደርጅ
በአስተዳደር አገልግሎት መስጫ ቤቶች

11 ህዝቡ ለጥቅም ሆኖ/ሆኑ ልክ
ሆኑ፡፡ ለሕግ ጥፋት ለ ሕዝባችን ለ
ህግና፡፡

וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל
וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל

॥ चम चक्षुःश्रोत्रं च त्वं चाम् ॥



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ᐱᐱ ᐅᐅᐅᐅ

ᐱᐱᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅ
ᐅᐅᐅ ᐱ ᐅᐅᐅ ᐅᐅᐅᐅ
ᐅᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅ
ᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅ
ᐱ ᐅᐅᐅᐅᐅ ᐱ ᐅᐅᐅᐅᐅᐅᐅᐅ
ᐱᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅ
ᐅ ᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅ ᐅ ᐅᐅᐅ
ᐅᐅᐅᐅ ᐅ ᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅ.

ᐱᐱ ᐅᐅᐅ ᐱ ᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅᐅ ᐅ ᐅᐅᐅᐅ
ᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅ. ᐱᐅᐅ ᐅᐅ. ᐅᐅᐅᐅᐅᐅᐅᐅ.

ᐱᐱ ᐅᐅᐅ.

ᐱ ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅ ᐱ
ᐅᐅᐅᐅᐅᐅ. ᐅᐅᐅᐅᐅᐅ ᐅᐅ
ᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅ.
ᐱ ᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅ ᐅᐅ. ᐅ
ᐅᐅᐅ. ᐅᐅᐅᐅᐅᐅᐅ.
ᐱ ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅ.
ᐱ ᐅᐅᐅᐅᐅᐅᐅ ᐅ ᐅ ᐅᐅᐅ ᐱ ᐅᐅᐅ
ᐅᐅ ᐅᐅ ᐅᐅᐅᐅ ᐅ ᐅᐅᐅᐅᐅ ᐅ ᐅᐅᐅᐅᐅᐅᐅ.
ᐱ ᐅᐅᐅᐅ ᐅᐅᐅ ᐱ ᐅᐅᐅᐅᐅ.



ᐱᐱ ᐅᐅᐅᐅᐅ



ᐱ ᐅᐅᐅᐅ ᐅᐅᐅ ᐱ ᐅᐅᐅᐅ ᐅᐅ ᐅ
ᐅᐅ ᐅᐅᐅᐅ.
ᐱ ᐅᐅᐅᐅ ᐅᐅᐅ ᐅ ᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅ.
ᐱ ᐅᐅᐅ ᐅ ᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅ
ᐅᐅᐅᐅ.
ᐱ ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅ ᐱ ᐅᐅ
ᐅᐅᐅ ᐱ ᐅᐅ. ᐱᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅ
ᐅᐅᐅ ᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅ.

Sanayan - Exercices

‘ဝေ ဟေဟေ,

၊ ‘ဝေ ဟေဟေ, ဒဏ္ဍာ နေဝ နေ, ‘ဝေ
ဗဒ္ဓါဟေ.

။ ဗဟ ဗဒ္ဓါဟေ န ဟေဟေ
ဓာတု ဝေ န နေဝေဝေ
နာတု န နေဟေ.

။ ဗဟ ဟေဟေ နေဝေ နေဟေ န
ဟေ နေဟေ.

။ နေဟေ နေဟေ ဟေဟေ
နေဟေ.



‘ဝေ ဟေဟေ

။ ဗဟ ‘ဝေ ဟေ နေဟေ ဟေဟေ
န ဗဟ ဗဒ္ဓါဟေ ဝေဟေ.

။ ဗဟ ဗဒ္ဓါဟေ န ဟေဟေ
‘ဝေ ဟေဟေ.

။ ‘ဝေ ဟေဟေ န နေဟေ န
န န နေဟေ.

။ ဗဟ ဗဒ္ဓါဟေ ဝေဟေ
‘ဝေ ဟေဟေ.

။ ‘ဝေ ဟေဟေ န ဟေဟေ
န ဗဟ န ဟေဟေ.



‘ဝေ ဝေဟေ ဗဟ

။ ‘ဝေ ဝေဟေ န ဟေဟေ
ဗဟဟေ.

။ နေ ဝေဟေ န ဝေဟေ
ဓာတု/ဓာတု.

။ ‘ဝေဟေ နေဟေ
‘ဝေ ဝေဟေ ဗဟ.


။ ‘ဝေ ဝေဟေ ဗဟ ‘ဝေ
ဗဟ ဗဟဟေ ဗဟဟေ

။ ဗဟဟေ န ဗဟဟေ.



Sanayan - Exercices

ହୋ ପ୍ରତିଷ୍ଠା



॥ 'ನೂ' ಹುಡುಗನು 'ನು' ಹುಡುಗನು
 'ನು' ಹುಡುಗನು 'ನು' ಹುಡುಗನು
 ॥ 'ನೂ' ಹುಡುಗನು 'ನು' ಹುಡುಗನು
 ॥ 'ನು' ಹುಡುಗನು 'ನು' ಹುಡುಗನು
 ॥ 'ನೂ' ಹುಡುಗನು 'ನು' ಹುಡುಗನು
 ॥ 'ನು' ಹುಡುಗನು 'ನು' ಹುಡುಗನು
 ॥ 'ನೂ' ಹುಡುಗನು 'ನು' ಹುಡುಗನು
 ॥ 'ನು' ಹುಡುಗನು 'ನು' ಹುಡುಗನು

‘ಸಿಂಧು ಮಹಾ

1. 'သေ' သတ္တဝါ အားဖြင့် အသက် ၈၀ နှစ်
'သေ' နှစ်

॥ ॐ नमो भगवते वासुदेवाय ॥
 ॐ नमो भगवते वासुदेवाय ॥

• 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000, 1002, 1004, 1006, 1008, 1010, 1012, 1014, 1016, 1018, 1020, 1022, 1024, 1026, 1028, 1030, 1032, 1034, 1036, 1038, 1040, 1042, 1044, 1046, 1048, 1050, 1052, 1054, 1056, 1058, 1060, 1062, 1064, 1066, 1068, 1070, 1072, 1074, 1076, 1078, 1080, 1082, 1084, 1086, 1088, 1090, 1092, 1094, 1096, 1098, 1100, 1102, 1104, 1106, 1108, 1110, 1112, 1114, 1116, 1118, 1120, 1122, 1124, 1126, 1128, 1130, 1132, 1134, 1136, 1138, 1140, 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164, 1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 15

1 ነው ጸሐፊው ስለሚገልጽ
የሰላም ሕይወት ሕይወት ሕይወት
አይደለም

1. ଯଦି ଏହି କାର୍ଯ୍ୟକ୍ରମର ଉଦ୍ଦେଶ୍ୟ ହେଉଛି ଲୋକଙ୍କୁ ସଚ୍ଚିନ୍ତାରେ ପହଞ୍ଚାଇବା, ତେବେ ଏହାକୁ ସଫଳ କରିବା ପାଇଁ ଏକ ସ୍ପଷ୍ଟ ଯୋଜନା ଚାହୁଁବାକୁ ପଡ଼ିବ।



20 6M-5.



॥ ॐ नमो भगवते वासुदेवाय ॥
॥ इति श्रीमद्भगवद्गीतायां अष्टमोऽध्यायः ॥
॥ इति श्रीमद्भगवद्गीतायां अष्टमोऽध्यायः समाप्तः ॥
॥ ॐ नमो भगवते वासुदेवाय ॥

Sanayan - Exercices

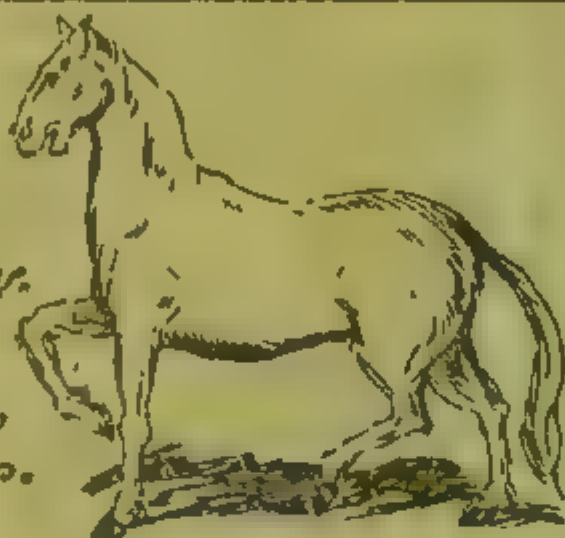
ՏՈՒՆ



1. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 1. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 2. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 3. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 4. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 5. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 6. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 7. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 8. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 9. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 10. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ

ՏՈՒՆ

1. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 2. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 3. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 4. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 5. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 6. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 7. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 8. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 9. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 10. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ



ՏՈՒՆ



1. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 2. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 3. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 4. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 5. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 6. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 7. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 8. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 9. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ
 10. ՏՈՒՆՆԵՐ ՆԱԽԱՆՈՒՆ

Sanayan-Exercices

‘කා වුබ



1 සයනා ආචාර ආචාරය කා
ආචාර ආචාරය ආචාරය ආචාරය
ආචාරය ආචාරය ආචාරය 13.
1 ආචාරය ආචාරය ආචාරය, ආ
ආචාරය ආචාරය ආචාරය
ආචාරය ආචාරය ආචාරය
1 ආචාරය ආචාරය ආචාරය ආචාරය
ආචාරය 3ය, ආචාරය ආචාරය ආචාරය,
ආචාරය ආචාරය ආචාරය 3ය.

‘කා වුබ,

1 ‘කා ආචාර ආචාරය ආචාරය ආචාරය.
1 ආචාර ආචාර ආචාර ආචාරය
ආචාරය ආචාරය ආචාරය ආචාරය
ආචාරය.

ආචාරය.

‘සයනා වුබයා ආචාරය.
‘කා ආචාරය ආචාරය ආචාරය.’

‘සයනා වුබයා ආචාරය
‘කා ආචාරය ආචාරය ආචාරය.’



‘කා ආචාරය



1 ‘සයනා’ සයනා ආචාරය
ආචාරය.
1 ‘සයනා’ ආචාරය ආචාරය ආචාරය
ආචාරය ආචාරය ආචාරය ආචාරය
සයනා ආචාරය.
1 ‘සයනා’ ආචාරය ආචාරය ආචාරය
ආචාරය.
1 ‘සයනා’ සයනා ආචාරය ආචාරය
සයනා ආචාරය ආචාරය 3 යයනා-ආචාරය.
1 ‘සයනා’ ආචාරය ආචාරය.

Sanayan - Exercices

ሰው ህይወት

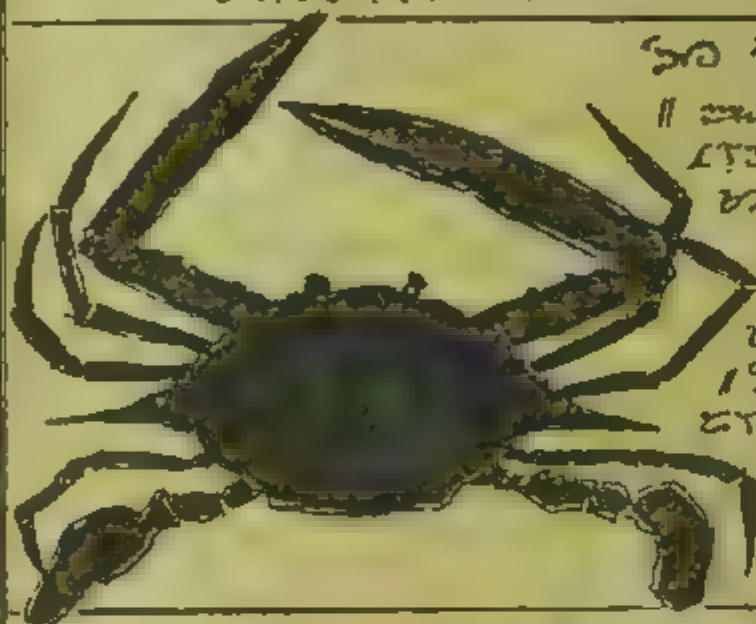
1. ሰው ህይወት ምን ዓይነት ነው?
 2. ሰው ህይወት ምን ዓይነት ነው?
 3. ሰው ህይወት ምን ዓይነት ነው?
 4. ሰው ህይወት ምን ዓይነት ነው?
 5. ሰው ህይወት ምን ዓይነት ነው?
 6. ሰው ህይወት ምን ዓይነት ነው?

ጥያቄ: ሰው ህይወት ምን ዓይነት ነው?
 ሰው ህይወት ምን ዓይነት ነው?



ሰው ህይወት

1. ሰው ህይወት ምን ዓይነት ነው?
 2. ሰው ህይወት ምን ዓይነት ነው?
 3. ሰው ህይወት ምን ዓይነት ነው?
 4. ሰው ህይወት ምን ዓይነት ነው?
 5. ሰው ህይወት ምን ዓይነት ነው?
 6. ሰው ህይወት ምን ዓይነት ነው?



ሰው ህይወት

1. ሰው ህይወት ምን ዓይነት ነው?
 2. ሰው ህይወት ምን ዓይነት ነው?
 3. ሰው ህይወት ምን ዓይነት ነው?
 4. ሰው ህይወት ምን ዓይነት ነው?
 5. ሰው ህይወት ምን ዓይነት ነው?
 6. ሰው ህይወት ምን ዓይነት ነው?



రహస్య నిర్వహణ



PROVERBS



BATAS NI KALANTIYAW



This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a textured appearance with visible creases, wrinkles, and some minor discoloration or foxing. There are faint, illegible markings scattered across the surface, possibly due to ink bleed-through from the reverse side or simply dust and wear over time. The overall tone is a warm, off-white or light beige.

[illegible]

୩. / ଘର-ଧର-ଧର ହେଉ ନାହିଁ
 ଓ ଘର ଧରାଧର-ନା.

Δ. // Ἐπεὶ οὖν ἡ ἀπορία
ἐστὶν ἡ ἀπορία ἡ ἀπορία ἡ ἀπορία.

୧. // ଓଡ଼ିଆ ମାନବ ସାହିତ୍ୟ-ମାନ
 ଉପସ୍ଥାପନା ମାନବ ଚିନ୍ତା ସାଧନା.

X. // ሆኛው ሆኗል፡ ብሎ ይታደርጋል
ሆኛው ነገሩንም ይታደርጋል።

ଅ. ୧୭ର ଉପାଦାନ ଶବ୍ଦ ଶବ୍ଦ-ନ
 ଉପାଦାନ 'ଶବ୍ଦ' ଶବ୍ଦ-ନ.

TARUKÍN AG SAKLÁW NŌ BAWAT SIPHANAY



MĠA SAWIKAIN

10. // 'ହେ ଧନଞ୍ଜୟ ଘନିଧନ
 ଅଗ୍ନିଧନ ଧନ ଧନଞ୍ଜୟ ।
11. // ଧନିଧନ ଘନିଧନ
 ଧନ ଧନିଧନ ଧନଞ୍ଜୟ ।
12. // 'ହେ ଧନଞ୍ଜୟ ଧନିଧନ
 ଧନିଧନ ଧନଞ୍ଜୟ ଧନ ।
13. // 'ହେ ଧନିଧନ ଧନିଧନ
 ଧନିଧନ ଧନିଧନ ଧନ ।
14. // ଧନିଧନ ଧନିଧନ ଧନିଧନ
 ଧନିଧନ ଧନିଧନ ଧନ ।
15. // ଧନିଧନ ଧନିଧନ ଧନିଧନ
 ଧନିଧନ ଧନିଧନ ଧନ ।
16. // ଧନିଧନ ଧନିଧନ ଧନିଧନ
 ଧନିଧନ ଧନିଧନ ଧନ ।
17. // ଧନିଧନ ଧନିଧନ ଧନିଧନ
 ଧନିଧନ ଧନିଧନ ଧନ ।
18. // ଧନିଧନ ଧନିଧନ ଧନିଧନ
 ଧନିଧନ ଧନିଧନ ଧନ ।

TARUKIN AG SAKLAW NG BAWA'T SIPHANAY.



MĠA SAWIKAIN

18. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

19. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

20. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

21. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

22. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

23. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

24. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

25. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

26. // ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw /
ʔəw ʔəw ʔəw ʔəw ʔəw ʔəw //

TARUKIN AG SAKLAW NG BAWAT SIPHANAY.



MĠĠA SAWIKAIN

17. // ԳԵՄ Ե՛ ԸՅԻ
Ե՛ ՊԵՐԵ՛Ն ՊԵՐԵ՛Ն,

18. // Ե՛. ԸՆԸՆԸ՛ Պ Ե՛ ԸՆԸՆԸ
Մ ԳԵՄԻ Ե՛ Ե՛ՆԸ.

19. // ԿԻԼ Ե՛ՆՈ ՅԻԸԸ
ՆԵՐԻՊ ԿԸ՛ ԿՄ ՆԵՐԵ.

20. // ՆԵՐՈ ՅԸՆՈ
Պ Ը՛. ԸՆԸՆԸՆԸ.

21. // Ե՛ՈՆՈ ՆԵ՛Մ՝ ՊՊՊՊՊՅ՛
ԸՆԸՆԸՆԸՆԸ ԿՆՈ ՇԵՆԸ.

22. // ՆԵՐՈ Ե՛ՄԸ ՊԵՐՈ ՆԵ՛ՄԸ,
Պ Ե՛ՆԸ. ՊՅՆՈՆ.

23. // ՆԵՐՈ ԸՆԸՆԸՆԸ ՊԵՐՈ ՆԵ՛Ն.
Պ Ե՛ՆԸ. ՊՆՆՆԸ.

24. // Ե՛ՆԸ ԿՅԸՆԸՆԸ ՊԵՐՈ ԸՆԸՆԸ
Ե՛ ԸՆԸ ՊԵՐՈ ԸՆԸՆԸ.

25. // ԿՆԸ Պ Ե՛Ն ՅԸ՛ ՊԵՐՈ ԸՆԸ,
ԿՆԸ. ԸՆԸՆԸ Ե՛ՆՈ ՊԵՐՈ ՆԵ՛Ն.

26. // Ե՛ՆԸ. ԸՆԸ ՊԵՐՈ ԿՅՆԸՆԸՆԸՆԸ ԿՆԸ.



MĠA SAWIKAIN

□P. । ଘର ଗୁମାସ୍ତା ଘର ଗୁମାସ୍ତା ଘର ଗୁମାସ୍ତା
ଘର ଗୁମାସ୍ତା ଘର ଗୁମାସ୍ତା ଘର ଗୁମାସ୍ତା ॥

☞. ॥ ଏହା ଶୁଦ୍ଧିତ, ଶି ବସ୍ତ୍ର
ହାତ ଲଗାଇ, ଏହା ପଢ଼ାଅ.

□X. // ሆኛው ምድህ ሆኛው ሆኛው
ጢ ረ. ያ ሆኛው 33።

୧୦. // ଟିକିତ ମଧୁ ଧରିବି-ଟି ଧରିବି-ମି
ଧରିବି ମଧୁ ଧରିବି ଧରିବି-ମି

॥ ॐ नमो भगवते वासुदेवाय ॥

၁၂။ ။ ဟူ၍ နှစ် နှစ် နှစ် နှစ်
 နှစ် နှစ် နှစ် နှစ် နှစ် နှစ် နှစ် နှစ်

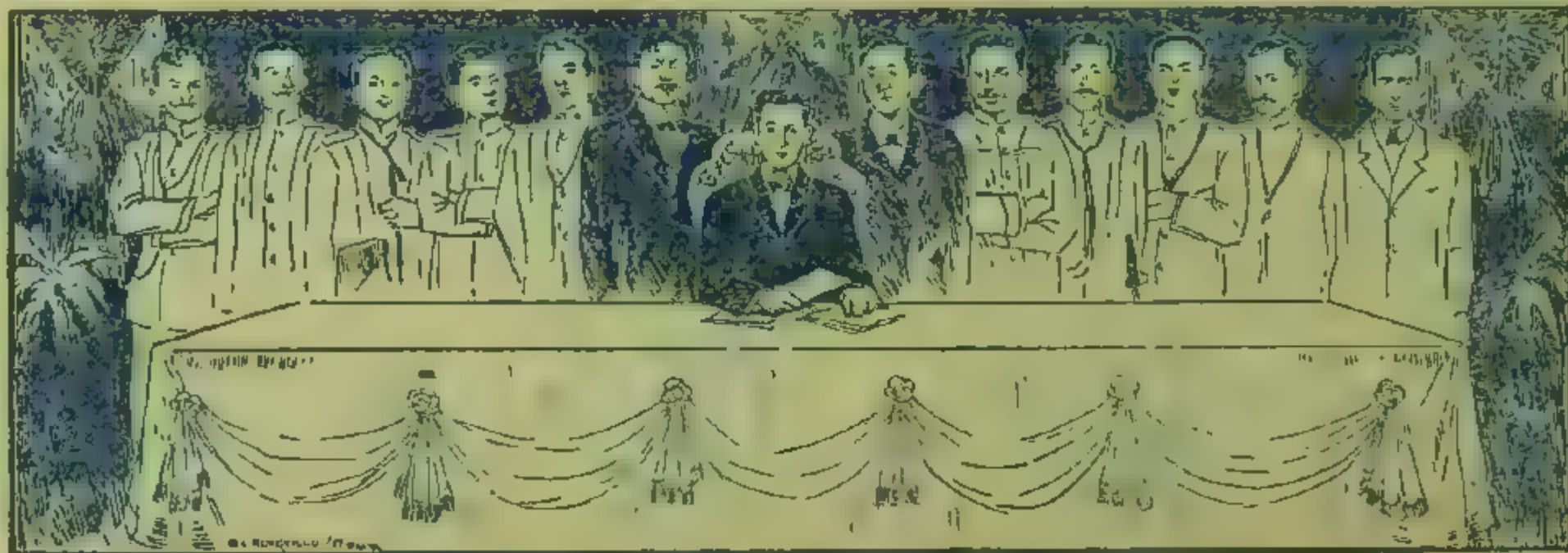
၁၂။ // ဘုရား၊ ဗုဒ္ဓ ဝိရုဏ်၊ ဝိရုဏ်
 ဗုဒ္ဓ ဝိရုဏ်၊ ဝိရုဏ်

೦೦. || ೪ ಪುನಃ || ೧೦ || ೧೦ ||
 '೧೦ || ೧೦ || ೧೦ || ೧೦ ||

၁၁။ ၊ ပုဒ်သစ် ဖန်တီးမှု
 ရှိသော အခါ ဖန်တီးမှု။

୦୬. ୧ମ ଉପାଧିପତିଙ୍କର ଉପାଧିପତି,
ଉପାଧିପତି ଉପାଧିପତି,

TARUKIN AG SAKLAW NG BAWA'T SIPHANAY.



MĠA SAWIKAIN

07. // 𐀓𐀮 𐀔𐀮 𐀮𐀮 𐀔𐀮𐀮𐀮 /
𐀮𐀔𐀮𐀮𐀮𐀮𐀮𐀮 𐀮𐀮.

08. // 𐀔𐀮𐀮𐀮𐀮𐀮𐀮 𐀮𐀮 𐀮𐀮,
𐀔𐀮𐀮𐀮𐀮𐀮𐀮𐀮 𐀮𐀮𐀮𐀮𐀮 𐀮𐀮.

09. // 𐀮𐀮 𐀮𐀮𐀮𐀮𐀮 𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮

10. // 𐀮𐀮𐀮/𐀔𐀮𐀮𐀮𐀮𐀮 𐀮𐀮 𐀮𐀮𐀮𐀮
𐀮𐀮𐀮𐀮𐀮 𐀮𐀮𐀮 𐀔𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮
𐀮𐀮𐀮𐀮𐀮𐀮 𐀮𐀮𐀮 𐀮𐀮𐀮𐀮.

11. // 𐀮𐀮 𐀮𐀮𐀮 𐀮𐀮 𐀮𐀮𐀮
𐀮𐀮𐀮𐀮 𐀔𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮.

12. // 𐀮𐀮𐀮𐀮 𐀮𐀮 𐀮𐀮𐀮𐀮
𐀮𐀮 𐀮𐀮𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮.

13. // 𐀔𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮
𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮.

14. // 𐀮𐀮𐀮 𐀮𐀮𐀮𐀮 𐀮𐀮𐀮𐀮
𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮.

15. // 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮 𐀮𐀮 𐀮𐀮𐀮
𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮.

TARUKÍN AG SAKLAW NG BAWAT SIPHANAY.



MĠA SAWIKAIN

ΔΔ. // ॐ नमो भगवते वासुदेवाय ॥ नमो भगवते वासुदेवाय ॥

[illegible]

ଅଃ. // ଘଟା ଯା ହୁଏତେ ମାନବ ସଂସାର ଓହ୍ଲାଇ
 'ଘଟା ଓହ୍ଲାଇ ହୁଏତେ' ଯିବାର ଯୁଦ୍ଧେନୁ.

ΔX,, // 'ಎಂ ಗುಗುಲ' ಗುಗುಲಿ
ಗುಗುಲಿ-ಎಂ ಗುಗುಲಿ.

PO. / శాసనసభ' చ. ఉండు,
చ. ముగిసిన పరిధి,
పరిగె ముగిసిన పరిధి..

୫। ୧। ୧୮୫୦ ଚନ୍ଦ୍ରଚନ୍ଦ୍ର ଓ ୧୮୫୧
 ୧୮୫୨ ଚନ୍ଦ୍ରଚନ୍ଦ୍ର ଓ ୧୮୫୩

PL. / 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840

୧୫. // ପିଂଚିର ପିଂଚିର-ଆ
 ପିଂଚିର-ଆ ପିଂଚିର-ଆ

୧୦. ଯଦି ଏହି ଗ୍ରନ୍ଥ ଗ୍ରହଣ କରାଯାଏ ତେବେ ଏହା
 ଏହି ଗ୍ରନ୍ଥ ଗ୍ରହଣ କରାଯାଏ ତେବେ ଏହା

PG. // ಘಂ ಶುಭಂ ಧನ್ಯಂ ದಿವ್ಯಾ
ಶಂ ಮೃಗಂ ತಜಗಾ ಗುಣಂ ಪದಪದಂ.



MĠA SAWIKAIN

PA. // QUN TIBUNU HU VNU. HU QUN
TIBUNU HU TUNHU TUNBIBUHU.

PA. // VUHU TIBUNU QUN
BU TIBUNU TUNHU.

PA. // HU TUNBU TUNHU TUNHU TUNHU
TUNHU. TUNHU TUNHU. TUNHU TUNHU.

PA. // HU TUNBU BU TUNHU
HU TUNHU TUNHU.

PA. // HU HU TUNHU TUNHU.
HU TUNHU TUNHU TUNHU.

PA. // TUNHU BU TUNHU TUNHU TUNHU
BU TUNHU TUNHU TUNHU TUNHU.

PA. // TUNHU TUNHU TUNHU TUNHU TUNHU TUNHU
HU TUNHU TUNHU TUNHU TUNHU TUNHU.

PA. // HU TUNHU TUNHU
HU TUNHU TUNHU TUNHU.

PA. // HU TUNHU TUNHU
HU TUNHU TUNHU TUNHU.

TARUKIN AG SAKLAW NG BAWAT SIPHANAY



MĠA SAWIKAIN

80. | ԲԻՇԻՆ ԵՐ ԵՂ,
ԵՆՅԱ ԴԵՅՈՐ ԵՐ ԵՂ.

81. | ԵՐ ՅԱԵՐ ԵՐ ԵՂ
ԵՐ ԵՂ ԵՐ ԵՂ ԵՂ.

82. | ԵՐ ԵՂ ԵՐ ԵՂ
ԵՐ ԵՂ ԵՂ ԵՂ.

83. | ԵՐ ԵՂ ԵՂ ԵՂ ԵՂ
ԵՐ ԵՂ ԵՂ ԵՂ ԵՂ ԵՂ.

84. | ԵՐ ԵՂ ԵՂ ԵՂ ԵՂ
ԵՂ ԵՂ ԵՂ ԵՂ.

85. | ԵՐ ԵՂ ԵՂ ԵՂ ԵՂ
ԵՂ ԵՂ ԵՂ ԵՂ.

86. | ԵՐ ԵՂ ԵՂ ԵՂ ԵՂ ԵՂ

87. | ԵՐ ԵՂ ԵՂ ԵՂ ԵՂ
ԵՂ ԵՂ ԵՂ ԵՂ.

88. | ԵՂ ԵՂ ԵՂ ԵՂ ԵՂ
ԵՂ ԵՂ ԵՂ ԵՂ.

TARUKIN AG SAKLAW NG BAWAT SIPHANAY.



MĠA SAWIKAIN



80. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

81. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

82. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

83. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

84. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

85. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

100. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

101. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

102. / ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

TARUKIN AG SAKLAW NG BAWAT SIPHANAY.



MĠA SAWIKAIN

101. // ƧƧ-Ƨ Ƨ Ƨ. ƧƧƧƧ-Ƨ
ƧƧƧ-Ƨ Ƨ ƧƧƧƧ.

102. // ƧƧƧƧ ƧƧ Ƨ ƧƧ
ƧƧ. ƧƧƧ ƧƧƧƧƧƧ.

103. // ƧƧ ƧƧƧ Ƨ ƧƧƧƧ-Ƨ
Ƨ ƧƧƧƧƧƧ Ƨ ƧƧƧƧ.

104. // ƧƧ ƧƧƧƧ ƧƧƧ ƧƧƧ-Ƨ
ƧƧƧƧƧƧƧ ƧƧƧ ƧƧƧ.

105. // ƧƧƧ ƧƧ Ƨ Ƨ. ƧƧƧƧ-Ƨ
Ƨ ƧƧƧ-Ƨ Ƨ ƧƧƧ ƧƧƧƧƧƧ.

106. // ƧƧƧƧ ƧƧƧƧ Ƨ ƧƧƧ.
Ƨ ƧƧƧƧƧƧ ƧƧƧ.

107. // ƧƧ ƧƧƧ Ƨ ƧƧƧ.
ƧƧƧ Ƨ ƧƧƧ.

108. // ƧƧƧƧ ƧƧƧ
ƧƧƧƧ-Ƨ ƧƧƧ ƧƧƧƧ.

109. // ƧƧ ƧƧƧƧ ƧƧƧƧ
ƧƧƧƧ ƧƧƧƧƧ Ƨ ƧƧƧƧ.

TARUKIN AG SAKLAW NG BAWA'T SIPHANAY



This image shows a vertical, textured surface, likely the cover or endpaper of an old book. The texture is highly irregular and dense, composed of many small, dark, fibrous elements that create a mottled, almost marbled appearance. The overall color is a mix of light yellowish-brown and dark brown/black, suggesting age and wear. The texture is reminiscent of heavy paper or a coarse fabric.

TARUKIN AG SAKLAW NG BAWA'T SIPHANAY



MĠA SAWIKAIN

111. // పూర్వ కర్మము ముగియడము
మొదలు, గుణములు.

144. 1 ኛ. ራዕሰ ራዕሳዊ ጠቅላይ ሚኒስትር
ራዕሰ ራዕሳዊ ጠቅላይ ሚኒስትር.

144. / ଝାମ ଧରୁ ଝାମ ଝାମ,
ଝାମୁ, ଝାମ ଝାମ, ଝାମୁ."

140. // 'సో భద్రో ని నందః
ని కృష్ణః సో కదః.

LD. / కృపా పీఠా పాద పాదపాదా
పీఠాపాద పాదపాదపాదపాద.

। LA. । 'ବି' ଚଳିବି ଚଳିବି
 ଚଳିବି ଚଳିବି ଚଳିବି

1 LP. 1 ଅକ୍ଷର ମାତ୍ର ଚିତ୍ର
ମୂଳ ଚିତ୍ର ମାତ୍ର ଚିତ୍ର

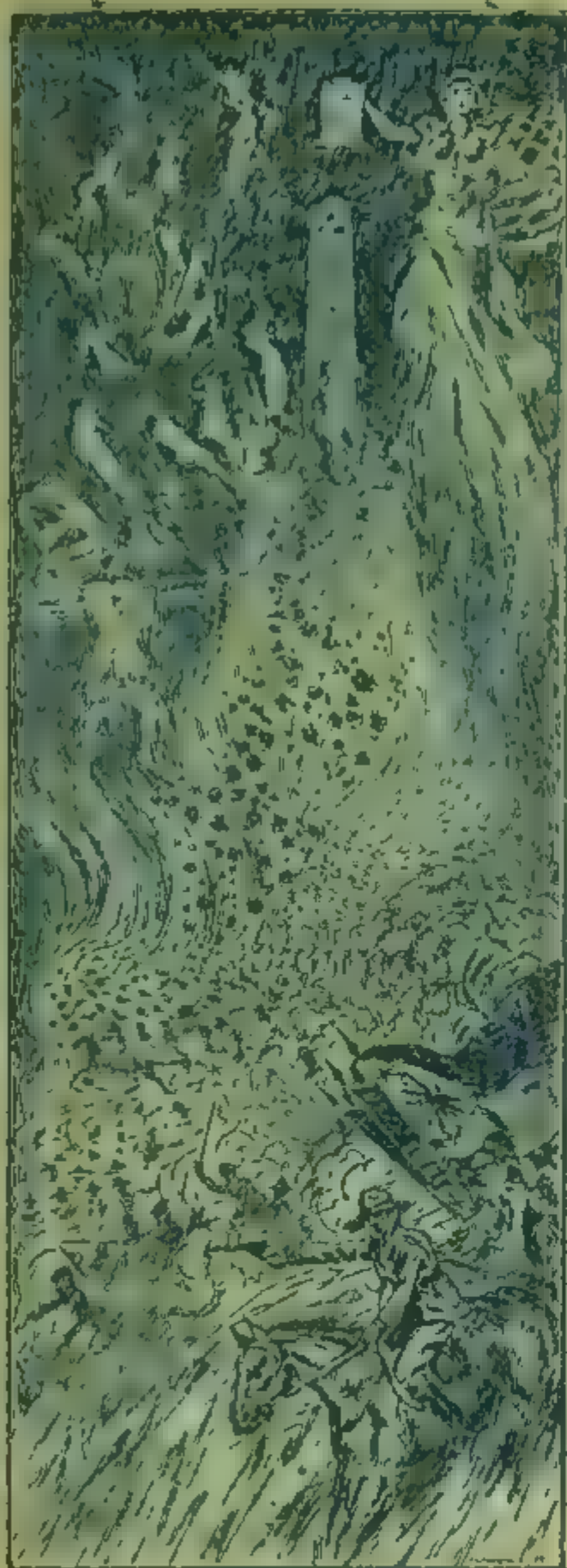
148. / ଏକ ଉପାଦାନର ଚାରିପଟେ
ନିଆଁ ଲାଗିଥିବା ଏକ ଉପାଦାନ.

୧୫. ଲେଖକ, ନାମ ଲେଖକ,
ପଞ୍ଜୀକର ଲେଖକ

TARUKIN AG SAKLAW NG BAWAT SIPHANAY



MĠA SAWIKAIN



110. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

111. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

112. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

113. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

114. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

115. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

116. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

117. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

118. | Qaxx qaxx qaxx qaxx
'u qaxx qaxx qaxx qaxx.

TARUKIN AĠ SANLAW NĠ BAWA'T SIPHANAY



MGA SAWIKAIN

188. // 'Ano nang naging nang nag nag nag
'Ano nang nag nag nag nag nag.

189. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

190. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

191. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

192. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

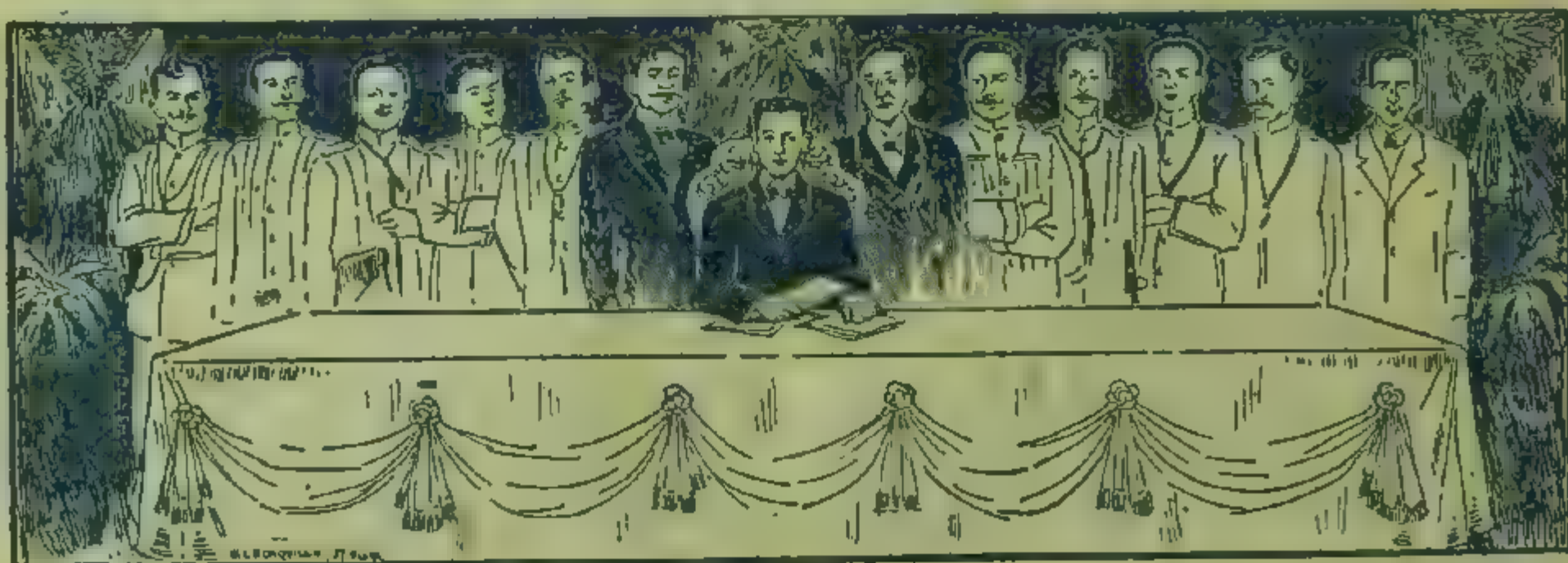
193. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

194. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

195. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

196. // 'Ano nang nag nag nag nag nag
'Ano nang nag nag nag nag nag.

TARUKIN AG SAKLAW NG BAWAT SIPHANAY.



శమం మనోభావం నిత్యం జగత్



WORDS OF WISDOM



Mga Kislap ng Diwa

ལྟ་ རྒྱུ་ བཅའ་ཡི་ རེ་རྒྱུ་ ཅེ་
 བཅའ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་
 རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་
 རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་

RIZAL

ལྟ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་
 རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་
 རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་

LOPE K. SANTOS

"KATUBUSAN"

ལྟ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་
 རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་
 རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་
 རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་ རྒྱུ་

FAUSTINO AGUILAR

"TALIBA" IDIO



Mga Kislap ng Diwa

// 3 = 0000 000 0000000000 0000
0000 0 0000000/0 0000 000000
00 0000000000 0000 000000 000000
0 000, 000, 000 000 000: « 000/00/
0 0000000000 ».

MAXIMINO de los REYES

«HULIG HABILIM» 1910.

// 00000000 000 000 000000
00 000 00 000. 0 00000 00000
0 000 0 0000 0000 000 0000
0000 000 00000 0000 00 000000
0 00 0000 0000 0000 0 0000!
00 00000 00 000 0 0000000000!!

INIGO ED. REGALADO

BULALAKAW NG PABIGLAW, 1910

// 00000000 000000 000000
0 0000000000 0 000000 0000
000 000 000 0000000 0000
000 000. 00000 0 00000 0000.
0000000 000 000000 000000
000000 000 0 000000 0000.
00000 000 00000/ 000000 0000
00 000 000 0000 0 0000 00000
0 00000 000 0000000 0000
0000000 0 00000 00 0000 0000.

JULIAN CRUZ BALMAEDA

HULIG PABIGLAW, 1906



M̃ga Kislap ñg̃ Diwa

|| ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

"AG DEMOCRACIA" 1912

JOSE M. RIVERA
 (GAT-LUNA)

|| ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

"AG DEMOCRACIA" 1911

== ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa
 ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa ʔa

PASCUAL de LEON



Mga Kislap ng Diwa

// 𐀀𐀮𐀮𐀮. 𐀮𐀮. 𐀀𐀮 =𐀀𐀮𐀮𐀮𐀮
𐀮𐀮 𐀮𐀮 𐀮𐀮𐀮𐀮 𐀮𐀮𐀮 𐀀𐀮𐀮=𐀮𐀮𐀮
𐀮𐀮𐀮𐀮 𐀮𐀮𐀮. 𐀮𐀮𐀮𐀮 𐀮𐀮𐀮
𐀮𐀮𐀮𐀮 𐀮𐀮𐀮, 𐀮𐀮𐀮𐀮𐀮 𐀮𐀮𐀮𐀮.

JOSE ESPERANZA CRUZ

// 𐀮𐀮𐀮. 𐀀𐀮𐀮 =𐀀. 𐀮𐀮 𐀮𐀮𐀮 𐀀. 𐀮𐀮𐀮
𐀮𐀮 𐀮𐀮𐀮𐀮𐀮 𐀮𐀮𐀮 𐀮𐀮𐀮, 𐀮𐀮𐀮𐀮𐀮/
𐀮𐀮𐀮𐀮𐀮 𐀀𐀮𐀮. /𐀮𐀮𐀮𐀮/𐀮𐀮𐀮𐀮/
𐀮𐀮𐀮𐀮 𐀀. 𐀮𐀮𐀮 𐀮𐀮 𐀀𐀮𐀮𐀮𐀮𐀮𐀮
𐀀𐀮𐀮 𐀮𐀮𐀮 𐀮𐀮𐀮𐀮 𐀀𐀮𐀮, 𐀮𐀮𐀮𐀮𐀮.

BULAKLAK PARAG

"TALIBA" 1911

// '𐀀𐀮𐀮 𐀮𐀮𐀮𐀮' =𐀀𐀮𐀮 𐀮𐀮 𐀮𐀮𐀮𐀮/
𐀮𐀮𐀮𐀮𐀮𐀮𐀮 𐀀𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮;
=𐀮.𐀮𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮 𐀮𐀮𐀮 𐀮𐀮𐀮 𐀮𐀮𐀮 𐀮𐀮𐀮/
𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮/𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮;
𐀮𐀮𐀮 𐀀. 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮;
𐀮𐀮𐀮𐀮𐀮 𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮/
𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮𐀮!

(1) LAURA (2) FLORANTE
(3) ALBERT (4) ALBERTA

GUILLERMO Y. SANTIAGO-CUINO



M̄ga Kislap n̄g Diwa

||---ሆኔ, ሳ ኃሰጥ, ሆ ሆኛው ኃሰቅ ለኛ-ጌ
ኃው ሆኔ, ስ ሆ-ጥፋ-ሱ---ሆህ, ሆኔ ኃው ፀኒ
ሰው ሆኛው ለግጥን ሆ ሆኛውሆኛው ግጥኔ
ሆህ ሆኛው ሳ ኃሰቅው ወ-ኒ።
||; ሆኛው ኃ=ሆኛው! ሳ =ወወ-ሆ ስጥ, ሆ ኃኃህ
ኃኛ ፀሆኛው =ለግጥኔ ኃው ሆኛው ሳኒ።

MARCIANO ALMARIO

TALIBA, 1912

ሰው ሰው ለሆኔ/ ሆኔ ስ ኃኒ።
ኔ ኃግጥኛው
ስ ሆሰውሆኛው ስው ሆሰ/ሆሰው
ስው ኃግጥኛው/
ኃኒ ስጥ ስው ሳ-ኃሰቅ ሆኒው
ስው ኃወሰሱ-ስ
ስው ሆኛው ሆኛው ሳ ኃኒ ስው ሆኒ
ሆኛው ለሰው....

FRANCISCA LAUREL

//
'ሳ ሆኒ, ሆኛው' ኃኒ ሳ-ሆሰ
ሆኛው ስው ፀሰ' ሆኒ, ኃኒ ሆኛው
ሆኛው ስጥ ሆኒ ስው ሆኛው.

ANTONIO D. PAGUIA

"AG DEMOCRACIA," 1911



M̃ga Kislap ñg Diwa

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LEONARDO A. DIANSON

"MULIG PAYSILAG", 1906

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JUAN RIVERA LAZARO

"MULIG PAYSILAG" 1907

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ILDEFONSO SANTOS



TEO. E. GONER

AMADO V. HERNANDEZ

• RELINION • DIVOS

CIRIO M. PANGANIBAN





THE BLOOD COMPACT BETWEEN
LEGASPI AND SIKATUNA
1571

ಎರಡು ರಾಜ್ಯಗಳ ನಡುವೆ
ಸಿಕ್ಯಾಟುನಾ ಮತ್ತು ಲೆಗಾಸ್ಪಿ ನಡುವೆ
ರಕ್ತಸಂಧಿ

EL PACTO DE SANGRE ENTRE
LEGASPI Y SIKATUNA
1571

ML RONGVILLO.

Photo & painting by John Lums

ප්‍රංශීය බෞද්ධ



SHORT BIOGRAPHIES



Maiiklig̃ Salayhay-Short Biographies

1873 1874

1.320 1.33.2

LF. QT-31 LV3

Maiikliḡ Salayhay - Short Biographies

1846-1896



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ᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱᐱᐱᐱ!

Marcelo H. del Pilar

* J. R. SANTOS "BUNAY AT NGĀ SINULAT NI PLARIDEL"
MAYNILA, 1932

ᐱᐱᐱᐱᐱᐱᐱ

1861-1895



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RIZAL

J. P. SANTOS, "MORE LIGHTS ON RIZAL'S LIFE"
* Gerona, Terlek 1935, p. 9

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1858-1911



Gat Pedro Paterno

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Maiikliḡ Salayhay-Short Biographies

+ 18PL

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ሂሳብኩ ኔፕላይሽ ሆሚላታሪ ስኦ
ዐረቢ.

1. རྩོམ་པ་ལྟར་ཀུན་གྱི་མཉམ་སྦྲེལ་ལ་
འཕྲོད་པའི་ལུ་ཀུན་གྱི་མཉམ་སྦྲེལ་

॥ ॐ नमो भगवते वासुदेवाय ॥
« ॐ नमो भगवते वासुदेवाय »

R. José Burghos



၁. နေရာ

+ 189L



150 ԵՅՐԻՅՈՒՆԻՆԻ ԵՄ
ՄԷ. Ե. ՅՈՒՅ ԵՄ ՈՒՈՒՄ.

॥ ॐ ह्रीं क्लीं नमः ॥

• ለሥነ ፍጥነት ምርመራ ስራ ሲሆን
ሙሉ ፍጥነት ሲሆን ሲሆን ሲሆን ሲሆን

P. Mariano Gomez

Dr. 32823

+ 184L

[illegible][illegible]

P. Jacinto Zamora



S. A. 22

Maiikliḡ Salayhay-Short Biographies

1863-1897



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A Donifacio

* "SAMPUG ULOS NG MGA ANAK NG BAYAN"
ika tatloḡ baháy

ᐱ. ᐱᐱᐱᐱᐱ

HEN. EMILIO AGUINALDO

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GAT MANUEL L. QUEZON

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Maiiklig̃ Salayhay-Short Biographies

Gr. PEDRO SERRANO LANTAW

[illegible]

26.3.75LV

PASCUAL POBLETE

[illegible]

1/2 1/50%

GAT CAYETANO ARELLANO

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Σ. 25-260

Maiiklīg Salayhay-Short Biographies


$$V'' \cdot V' \cdot \Delta \omega \cdot T V''$$

MONTE MARIANO SEVILLA

1. ስርዓተ-ጥበቃ ማውጣት ለ
ጠባቂዎች ማድረግ * ማውጣት ሲ
ጠባቂዎች ማውጣት ሲጠባቁ ጥሩ ሆኖ
ሚሰጥ ይሆናል፡፡

[illegible]

1864-1903

[illegible]

Apolinario Mabini

"ANG PAGBUHÓ NG HIMAGSIKAN" C.R.C.
MAYNILA, 1925



ψαλμ



✓ 5.522 m

FELIPE CALDERON

1. የግልጽ ምርመራ/ጥያቄ የሚገባበት ሁኔታ
በግልጽ ምርመራ/ጥያቄ ላይ የሚገኝ ሁኔታ
በግልጽ ምርመራ/ጥያቄ ላይ የሚገኝ ሁኔታ

[illegible]

Maiikliḡ Salayhay-Short Biographies

1857-1899

Juan Luna

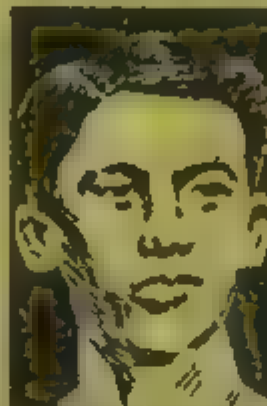
1. ሰፊ ጥራት ስለ ጥላው ስለ ምሥራቅ
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ሕጋዊ ስለ ምሥራቅ ስለ ምሥራቅ ስለ ምሥራቅ



1. ጥላ

HEN. GREGORIO del PILAR

1. ሰፊ ጥራት ስለ ጥላው ስለ ምሥራቅ
ሕጋዊ ስለ ምሥራቅ ስለ ምሥራቅ ስለ ምሥራቅ
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1. ጥላ

1879-1899

Emilio Jacinto

1. ሰፊ ጥራት ስለ ጥላው ስለ ምሥራቅ
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1. ጥላ

Maiiklig Salayhay-Short Biographies



DR. ROSA L. SEVILLA

1. **Dr. Rosa L. Sevilla** is a prominent figure in the field of medicine. She has been a dedicated practitioner for many years, serving the community with excellence. Her work has been instrumental in advancing medical knowledge and improving patient care. She is a member of several professional organizations and has received numerous awards for her contributions to the field.

Dr. Rosa L. Sevilla

1919

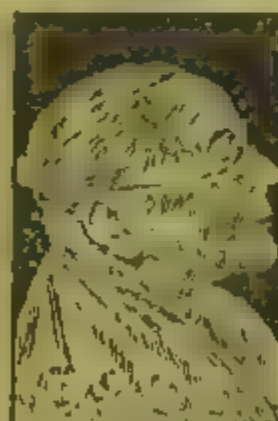
1. **Tandang Sora** is a well-known figure in the community. He has been a dedicated practitioner for many years, serving the community with excellence. His work has been instrumental in advancing medical knowledge and improving patient care. He is a member of several professional organizations and has received numerous awards for his contributions to the field.

Tandang Sora

1897 - IPINATAPON SA MONJUCH, NI HENERAL POLAVIEJA



Tandang Sora



1. **Teodora Alonzo** is a well-known figure in the community. She has been a dedicated practitioner for many years, serving the community with excellence. Her work has been instrumental in advancing medical knowledge and improving patient care. She is a member of several professional organizations and has received numerous awards for her contributions to the field.

TEODORA ALONZO

Teodora Alonzo

Matiklig Salayhay-Short Biographies

1874 - 1939

Rafael Palma[illegible]

227 1570



NORBERTO ROMUALDEZ

[illegible]

М. В. Т. Б.

1863-1933

IGNACIO VILLAMOR[illegible]

'370837 QYV8-2

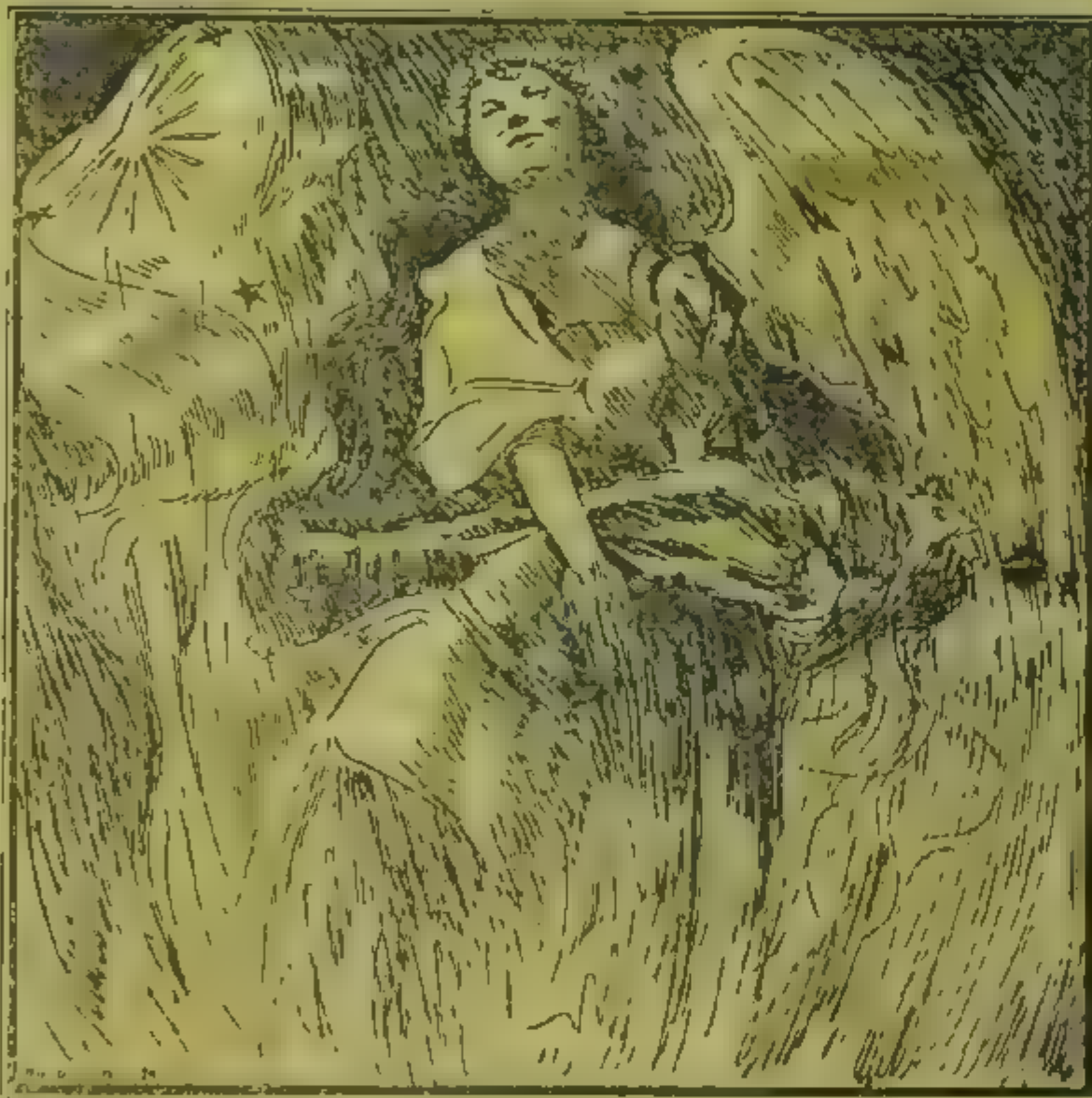
Maiikliḡ Salayhay-Short Biographies

1875 - 1899

[illegible]

BENIGNO SEVILLA
(MAKABUHAY)

ଅର୍ଚ୍ଚନା ମନ୍ତ୍ର

[illegible]

Maiikliḡ Salayhay-Short Biographies

1897-1899



ሂ. ጥቢ

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ሆኖ ለ ስጦት ጥቢ፡፡
« ህዝባዊነትን ለግድር ስጦት ስጦት
ሆኖ ስጦት፡፡

Antonio Luna

SA BULWAGAG BATASAH-MALOLOS, 1899.

- CARLOS RONQUILLO -
(ስጦት ስጦት ስጦት ስጦት)
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ኤ. ስጦት ስጦት



ስጦት ስጦት

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ARTEMIO RICARTE

Maiiklīg Salayhay-Short Biographies



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= 2400 1000 10000 100000 1000000
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1000000/1000 = 1000 1000 1000 1000 1000

José Corazón de Jesús

*LIWAYWAY APRIL 15, 1952, MAYNILA.

1070 Q44

॥ ཇུ་ཅད་འབྱུང་བའི་རྒྱུ་ལྟར་གྱུ་ལྟར་
གྱུ་ཅད་འབྱུང་བའི་རྒྱུ་ལྟར་གྱུ་ལྟར་
ཇུ་ཅད་འབྱུང་བའི་རྒྱུ་ལྟར་གྱུ་ལྟར་
ཇུ་ཅད་འབྱུང་བའི་རྒྱུ་ལྟར་གྱུ་ལྟར་

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PATRICIO MARIANO

MULIG PAGSILAB 1908



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R-O-S-A-L
(ROS ALMARIO)

"TALIBA" 1910

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TUGKO NG PANITIKANG TAGALOG

(Muntawit)

Kina Soro, Batute at Tisyo



Sa tatlong tugko ng *Panitikan*
Guro si Soro kang sa *Tuhupan*
Walag lumilin, pagkus gumitaw
Sa kanyag bugsa ay hinaagan

Huseg Batute'y isa sa tugko
Sa tula'y Himig ng apig puso
Sa Dula'y nipot ag atig Tisyo
Gurog umugit, Tagapagturo.

Gunit sa alo ng agkiag Tala
Sa kislapdiwa, sila'y nagnignig
Nagakapilig mga Bathala

Hindi malinig tila Tadhanà
Sa pagkalagò sa Tatlong SINIG
Sila'y pinigtal, nagiag Batlaya.

—*SikatUna*

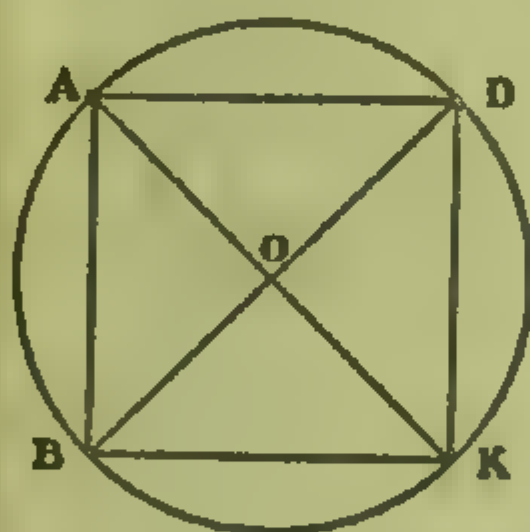
‘హరి వేదాంతహరి-ని

IKATLOŃ BANHAY

TAGALOG SYSTEM OF NUMBERS

အဂ္ဂ
 AG

ဝုလ္လိလ္လိ
 BULILA G



Aḡ Alamat nḡ Bulilaḡ

The "Bulilag, Key To The Numbers

Aḡ Bulilaḡ ay isáḡ buó na kinásisidlán nḡ laháť nḡ bilaḡ magbuhat sa isá haḡgaḡ sa buó.

Aḡ tiwatiwalag na bilaḡ na walaḡ kabuáan ay buhat sa isa haḡgaḡ siyam.

Itoḡ hulí, aḡ siyam, na siyáḡ haḡgahan nḡ bilaḡ upaḡ sumapit sa buó, ay siyáḡ wagás.

Tinatawag itoḡ wagás, sapagka't siyáḡ taḡig bilaḡ na kaḡ padamán sa tulóḡ nḡ ano maḡ hilaḡ na mahahaka, aḡ kabauan nitó ay humahagga lamaḡ sa siyam, na siyáḡ bilaḡ na wagás na laloḡ malapit sa buó.

Gayari:

$9 \times 1 = 9$	
$9 \times 2 = 18$	$1 + 8 = 9$
$9 \times 3 = 27$	$2 + 7 = 9$
$9 \times 4 = 36$	$3 + 6 = 9$
$9 \times 5 = 45$	$4 + 5 = 9$
$9 \times 6 = 54$	$5 + 4 = 9$
$9 \times 7 = 63$	$6 + 3 = 9$
$9 \times 8 = 72$	$7 + 2 = 9$
$9 \times 9 = 81$	$8 + 1 = 9$

Thus:

At sapagka't siya'y wagás ay siyáḡ laloḡ malapit sa buó, na sukulan nḡ kawagasán.

Aḡ buó ay katapat nḡ laháť na tipontipon at nagigiḡ fisá, isá na maáariḡ mabuó sa alin maḡ hantuḡan nḡ diwá haḡgaḡ sa isáḡ di malirip na siyáḡ úuwián nḡ lahat.

The "Bulilag" is a whole which contains all the numbers from one to the whole.

The incomplete numbers range from one to nine.

The last, nine, is the limit of counting which precedes the whole. It is called wagás, perfection.

It is called wagás, because it is the only number which multiplied by any other number gives a sum which taken individually and added, equals nine, which is perfection nearest to the whole.

And because it is perfection, it is placed nearest to the whole which is the perfection of perfection.

The whole is equal to a gathering into one. Hence, it is depicted as one with other wholes ad infinitum. This oneness is the end of all.



PINAMUHATAN

—oOo—

1. *Isáḡ* guhit. A-B.



2. *Dalawáḡ* guhit. A-B, B-K.



3. *Tatlóḡ* guhit. A-O, O-K, O-B.



4. *Apat* na guhit. A-B, B-K, K-D, D-A.



5. *Kalahati* nḡ buò o bi-log. A-B-K, K-A.



6. *Tatloḡ* sulok at *tatloḡ* guhit. O-B, B-K, K-O.



7. *Tatloḡ* guhit at *apat* na sulok. B-D, D-K, K-O.



8. *Walóḡ* sulok. A-D, D-B, B-K, K-A.



9. *Tatloḡ* guhit at *anim* na sulok. B-D, D-A, A-K.



10. *Isáḡ* buò. A, B, K, D.



1. *One* line. A-B.

2. *Two* lines. A-B, B-K.

3. *Three* lines. A-O, O-K, O-B.

4. *Four* lines. A-B, B-K, K-D, D-A.

5. *Half* a whole or a semicircle. A-B-K, K-A.

6. *Three* angles and *three* lines. O-B, B-K, K-O.

7. *Three* lines and *four* angles. B-D, D-K, K-O.

8. *Eight* angles. A-D, D-B, B-K, K-A.

9. *Three* lines and *six* angles. B-D, D-A, A-K.

10. *A* whole. A, B, K, D.



PUO o PULO

Aḡ tandáḡ pulô o puô sa Palábi-
laḡáḡ Tagalog ay katumbás
nḡ isáḡ guhit na pabilóg na
abot aḡ dalawaḡ ḡulo (0).

The symbol of the tens (*pulo* or
puo) in the Tagalog Numero-
logy is a line which curves un-
til both ends meet, thus, a cir-
cle. ('0')

Sa pamamaraaḡ saḡpuan, bawa't
bilaḡ na máuná sa puô ó pulô
(0) ay nagtátagláy nḡ gani-
tôḡ bilaḡ.

In this system of tens, all num-
bers may go before the sym-
bol of the *puô* ('0'), read as
puo.

Gayari:

Examples:

.10 L0 20 30 40 50 60 70 80 90

10, 20, 30, 40, 50, 60, 70, 80, 90:

Aḡ LABIG O LABIS NA

Katagá itoḡ ginágamit sa lahá-
t nḡ bilaḡ na lumalabis sa saḡ-
puo (10) magbuhat sa isa (1)
haḡgaḡ siyam (9).

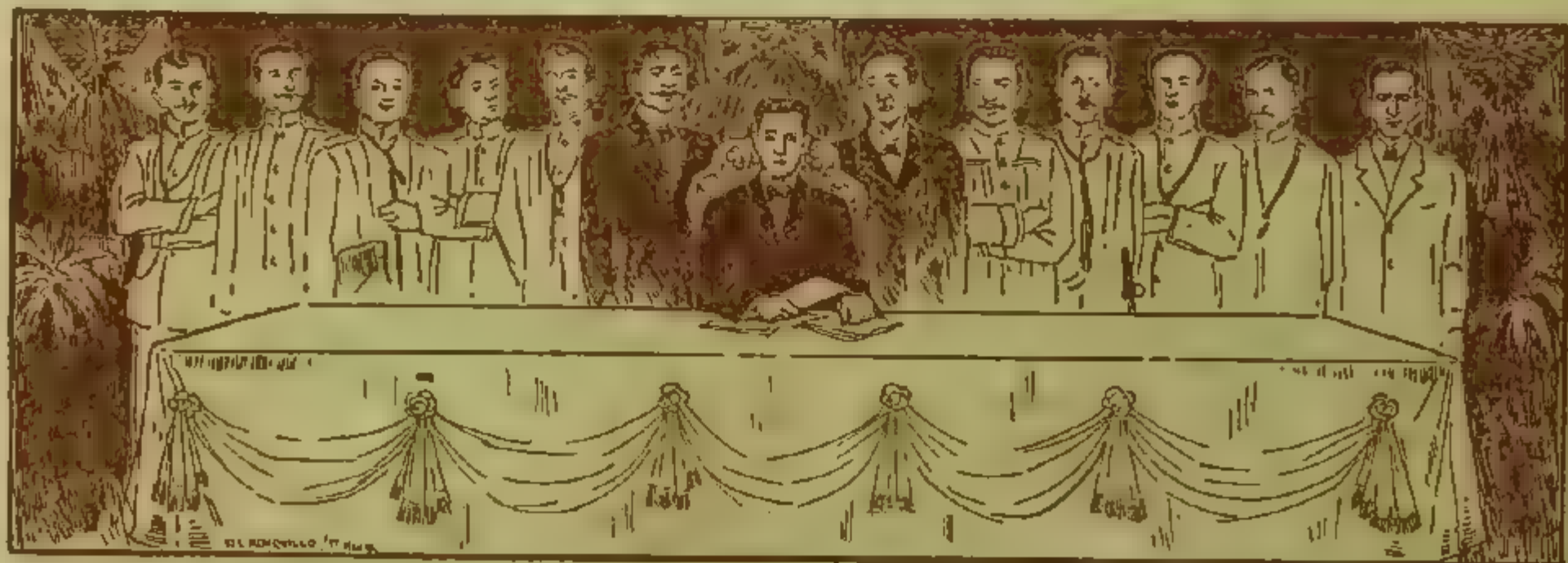
These words correspond to all
counts 'in' excess of ten and
below twenty. They can ac-
company any number from 1
to 9, unlike the procedure in
English and in Spanish.

Gayari:

Examples:

11 12 13 14 15 16 17 18 19

11, 12, 13, 14, 15, 16, 17, 18, 19,



AḠ TANDA NḠ DAAN 0-0

Datidati aḡ daan ay isaḡ tulay na nagaabot sa gilid nḡ dalawaḡ puló (0). Isáḡ guhit sa pagitan nḡ dalawaḡ bilóg na guhit na katumbás nḡ saḡpuoḡ puó 6 isáḡ daan (0-0).

Aḡ larawaḡ itó ay hindi namarati sa kadahilanaḡ iba't ibá aḡ hugis nḡ mḡa tandá buhat sa isá haḡgaḡ siyam, aḡ ayos ay binago бага maḡ pinapamarati aḡ tandá ng dalawaḡ puló, na sa pamamaraaḡ saḡpuan ay hinihilig aḡ ikat-lóg hanay buhat sa dakoḡ kanan, kaya't aḡ dalawaḡ puló (00) ay namaratiḡ larawan nḡ daan.

In the digit system of numerology, the hundred (*daan*) corresponds to the third cypher from the right to the left.

Originally it was written out as two cyphers or *puó* with a connection between them, consisting of a line which links the two cyphers.

In the Tagalog science of numbers, the portrayal of the hundred was done later through the use of a number, from 1 to 9 as the case may be, and the two cyphers, minus the original connection, the reason being the number which corresponds to the link

Gayari:

Examples:

100 100 100 100 100 100 100 100 100
100, 200, 300, 400, 500, 600, 700, 800, 900,



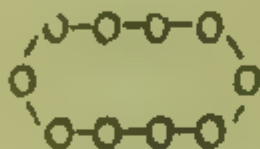
LIBO o LIBOT

Aḡ isaḡ libot ay aḡ kabuuan nḡ saḡpuḡ daán. Kanilaḡ linfligid aḡ mḡa tumpók nḡ tigasasaḡpuḡ puló na ilinalarawan sa sampuḡ guhit na bilóg na kanilaḡ linfligid, sa bawát pagitan ay kanilaḡ hinihinuhaḡ isaḡ daan, kaya't aḡ saḡpuḡ pat'ag ay nabubuò sa isaḡ **LIBOT**, na nauwi sa pinaḡsiḡ katagáḡ isaḡ **LIBO**.

The *libot* or thousand is the completion of ten hundreds or daan. The theory was based on the idea of bridging or connecting ten islands or *puló*, every bridge or connection signifying a hundred which is the bridging of two *puló*. The "touring of islands" which was originally *libot* was later referred to as *libo*.

Aḡ datḡ larawan nḡ isaḡ **LIBOT** ay gayari:

The original portrayal of *libot* was as follows:



Aḡ larawaḡ itó nḡ isaḡ *libo*, ay isinatumpák sa Palábilagan at saḡayon sa saḡpuḡ hanáy ay náukol itó sa ikáapat na hanáy, gaya nḡ pagyayari sa hanáy nḡ daán na náukol sa ikatlo.

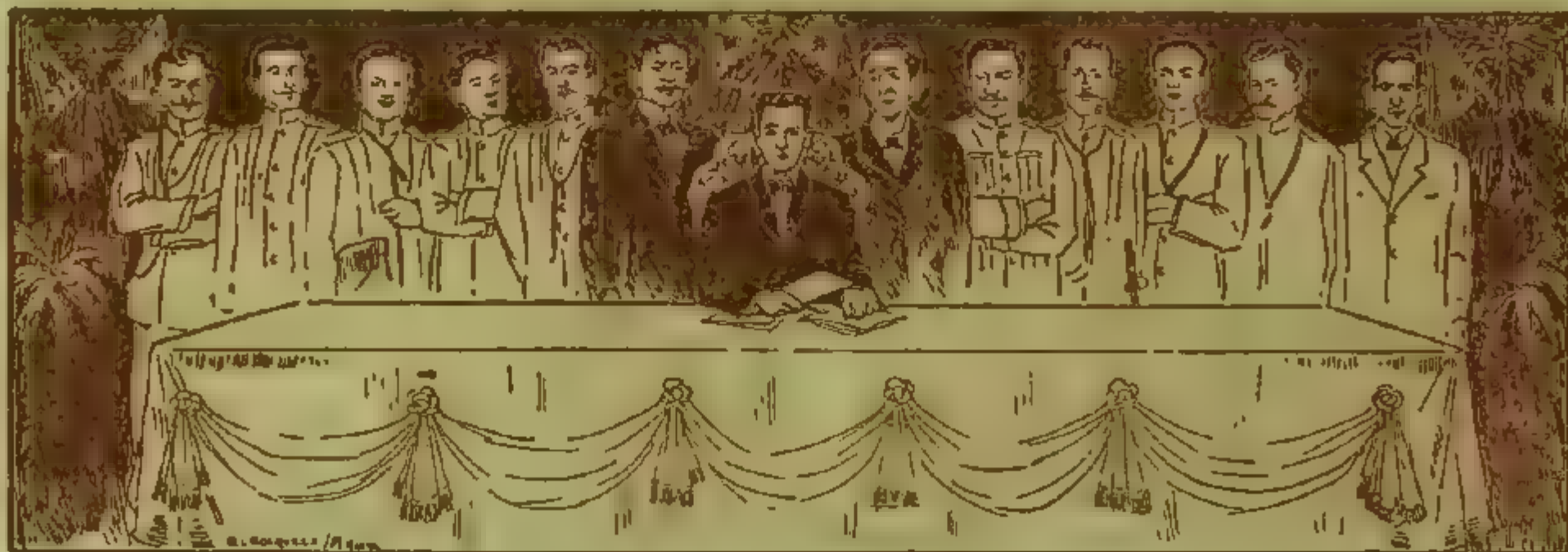
This portrayal was modified by the Tagalog numerology into the similar fourth digit. The *daan*, therefore, corresponded to the third digit and the fourth to the *libo* or thousand.

Gayari

Examples:

1000 1000 1000 1000 1000 1000 1000 1000 1000

1000, 2000, 3000, 4000, 5000, 6000, 7000, 8000, 9000,





LAKAS o LAKSA

Aḡ isáḡ LAKAS ó LAKSA, ay si-yáḡ kabuuán nḡ saḡpúḡ libo. Aḡ pagkakápalít nḡ mḡa ti-tik sa katagâ ay karaníwan sa Tagalog, gaya nḡ mápa-pansín sa mḡa katagâḡ *Alu-pihan*, na kuḡ minsan ay bi-níbigkás nḡ *Aluhípan*, aḡ *la-wis* nama'y itinútumbás sa tumpák na *walis*.

The *lakás* or *laksá*, ten thousand, corresponds to the sum of ten *libot*. The interchanging of letters in a word is common in Tagalog, as in *Alupihan* which is sometimes written as *Aluhipan* and in *lawis* which is ordinarily written as *walis*.

MALAYO YATA

Aḡ agwat o *Layo* ay siyáḡ pina-muhatan nḡ katagâḡ YUTA, na galiḡ sa dalawáḡ huliḡ pantig nḡ katagâḡ pinamuha-tan malaYO yaTA.

The idea of distance or *layo* was the source of the word *yutâ*, which comes from the last syllables of the two words, *MalaYO yaTA*.

Aḡ *yutâ* ay katumbás nḡ saḡpúḡ laksá

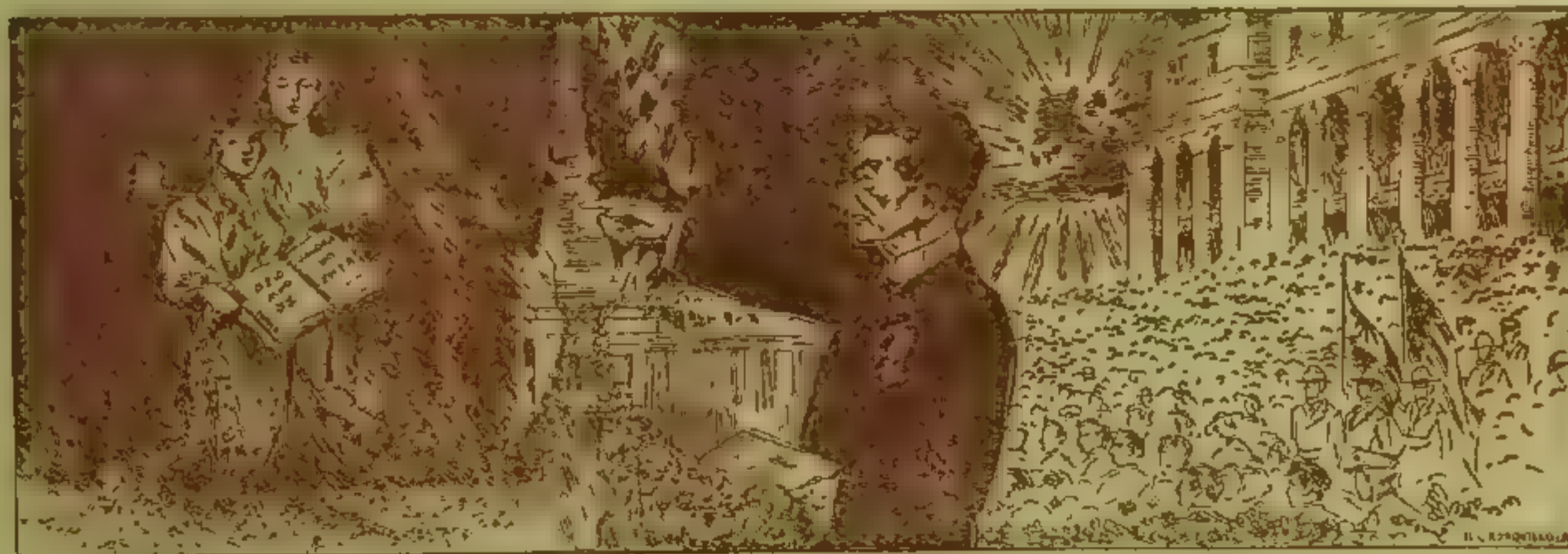
The *yutâ* is equivalent to ten *laksá* or ten ten-thousands or a hundred thousand

Aḡ pagbilaḡ nḡ Tagalog na dati-dati ay likdamâ ay isinalin sa agihâ at sa gayóḡ paraán ay navari aḡ Palábilagán na nag-tuturô nḡ mḡa tuntunin nḡ karunugáḡ itó.

The Tagalog system of numerology and counting which was originally concrete became more and more abstract as time went on, and thus was evolved the system which teaches this branch of science.

PULO, DAAN, LIBOT, LAKAS, AGWAT (*layo*) ay mḡa unaḡ saligan nḡ matan-dag paraan nḡ pagbilaḡ.

PULO, DAAN, LIBOT, LAKAS, LAYO were the first bases of our ancient system of counting.

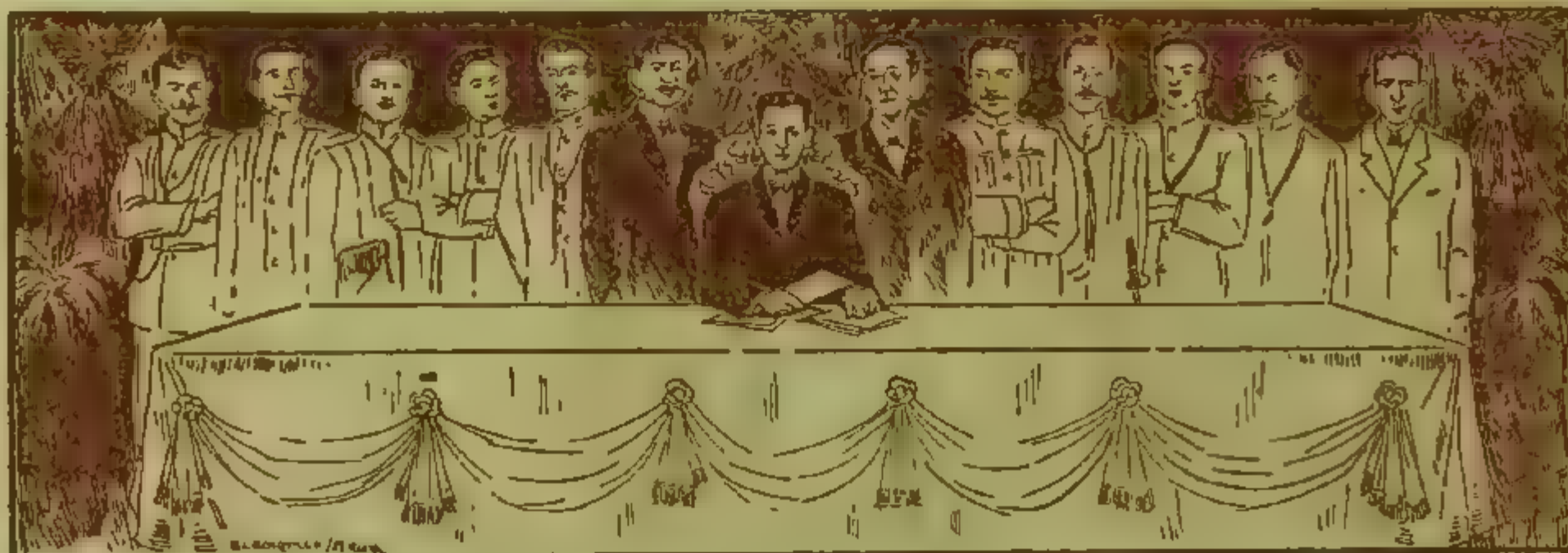


පැරණි ධරණයේ බැර සටහන

ධරණය ධරණයේ ස්වරූපයේ නිදර්ශන

1. එක,	ONE	(එක රේඛාව)	ONE LINE
2. දෙක,	TWO	(දෙක රේඛාව)	TWO LINES
3. තුන,	THREE	(තුන රේඛාව)	THREE LINES
4. හත,	FOUR	(හත රේඛාව)	FOUR LINES
5. පහ,	FIVE	(පහ රේඛාව)	ONE-HALF OF A WHOLE (CIRCLE)
6. හය,	SIX	(පහ රේඛාව සහ තුන කෝණ)	THREE LINES AND THREE ANGLES
7. සත්,	SEVEN	(පහ රේඛාව සහ හත කෝණ)	THREE LINES AND FOUR ANGLES
8. අට,	EIGHT	(හත කෝණ)	EIGHT ANGLES
9. නව,	NINE	(පහ රේඛාව සහ හත කෝණ)	THREE LINES AND SIX ANGLES
0. ශුන්‍ය,	ZERO	(එක රේඛාව)	A WHOLE (CIRCLE) OR AN ISLAND
10. දස,	TEN	(එක රේඛාව සහ එක රේඛාව)	ONE WHOLE ISLAND (OR ONE AND A CIRCLE)
11. ඊළඟ දස,	ELEVEN	(දස බැර සහ එක රේඛාව)	ONE IN EXCESS OF TEN
20. දස දෙක,	TWENTY		
90. නව දස,	NINETY		
100. දස දහස,	ONE HUNDRED	(එක රේඛාව සහ දස රේඛාව)	TEN WHOLE
1000. දස දහස දෙස,	ONE THOUSAND	(දස දහස රේඛාව)	A ROUND OF TEN HUNDREDS
10000. දස දහස දස දස,	TEN THOUSAND	(දස දහස රේඛාව සහ දස රේඛාව)	FOUR TEN THOUSAND
100000. දස දහස දස දස දස,	ONE HUNDRED THOUSAND	(දස දහස රේඛාව සහ දස රේඛාව)	ONE STANCE (A HUNDRED THOUSAND)
1000000. දස දහස දස දස දස දස,	ONE MILLION	(දස දහස රේඛාව සහ දස රේඛාව)	(TEN HUNDRED THOUSAND)
10000000. දස දහස දස දස දස දස දස,	TEN MILLION	(දස දහස රේඛාව සහ දස රේඛාව)	(TEN MILLION)
100000000. දස දහස දස දස දස දස දස දස,	ONE HUNDRED MILLION	(දස දහස රේඛාව සහ දස රේඛාව)	(TEN TEN MILLION)

ANG WIKÁ AT BAYBAYING TAGALOG - G. E. TOLENTINO, MAYNILA 1937
MAY BAHAGYAG KABAGUNAN KANIG IPINAGOK.



==ဝၢ်'==ဝၢ်းၣ် 3ၣ်း
ၣ်းၣ် ၣ်-ၣ်ဝၢ်းၣ်



DIFFERENT METHODS
OF COUNTING





IKA

1.

Aḡ Paḡhanay ay isáḡ url ng pag-bilaḡ na nayayarl sa pama-magitan nḡ tuloḡ nḡ katagáḡ *ika* sa sáligaḡbilaḡ upáḡ magbadhá nḡ hanáy.

Talikwás sa tuntuná itó aḡ náu-ukol sa bilaḡ na isá, na sa halip na gawiḡ *iká* isá ay tinápatán nḡ *una*.

Gayari:

Una	First
Iká dalawá	Second
Iká tatló	Third
Iká apat	Fourth
Iká limá	Fifth
Iká anim	Sixth
Iká pitó	Seventh
Iká waló	Eighth
Iká siyam	Ninth
Iká saḡpuó	Tenth
Iká saḡdaán	Hundredth
Iká saḡlibo	Thousandth
Iká saḡlaksá	Ten Thousandth
Iká saḡyutá	Hundred Thousandth
Iká saḡaḡaw	Millionth

1.

The *Paḡhanay* (ordinal) is a way of counting which is effected by means of the word *iká* applied to the basic number in order to show position in an order.

An exception to the *iká*-rule is the count corresponding to "first" which, instead of using *iká* so as to form *ikáisá*, just uses the short *una*.

Thus:



PAĜ

2.

2.

Aḡ *Pagbugso* ay isaḡ uri nḡ pag-bilaḡ na nayayari sa pamá-magitan nḡ tuloḡ ng unlapig *paḡ* sa saligaḡbilaḡ upaḡ magbadhá nḡ bugso.

The *Pagbugso* is a way of counting which is effected by means of the prefix *paḡ* applied to the basic number in order to show order in a division.

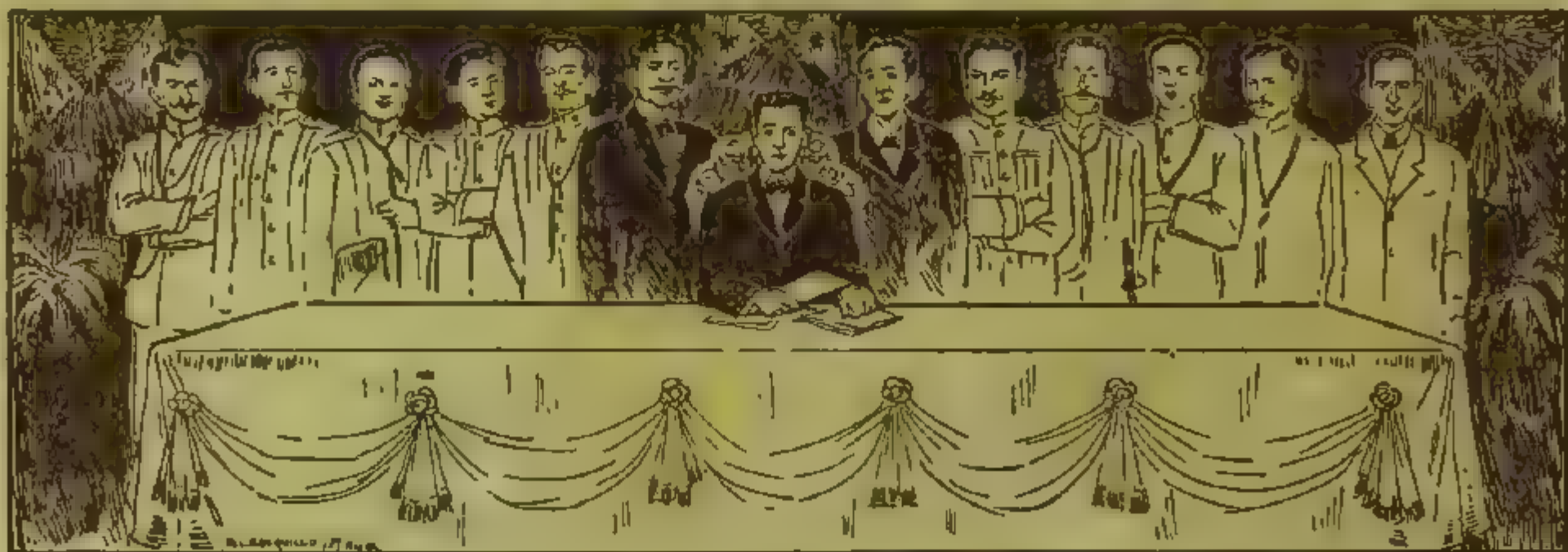
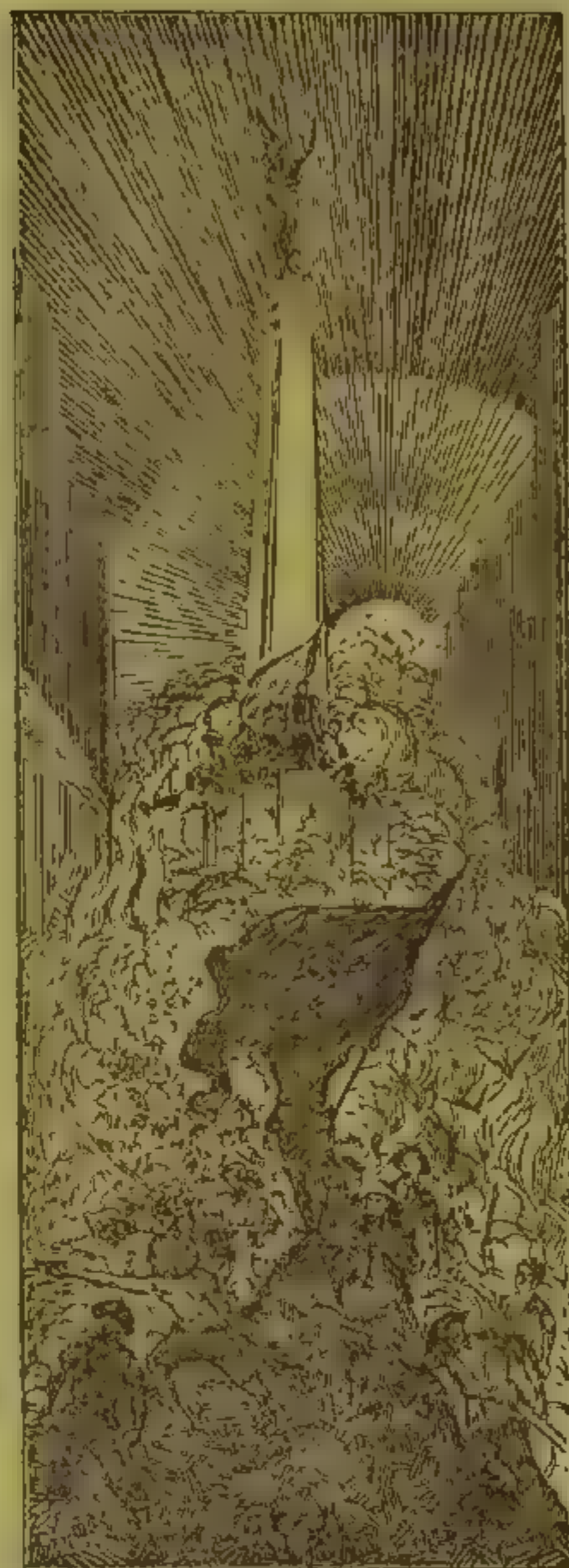
Talikwás din aḡ ukol sa bilaḡ isá, na sa halip na *pagisá* ay ginagamit aḡ *paḡuna*. (Paḡanay kuḡ náukol sa unaḡ anak.)

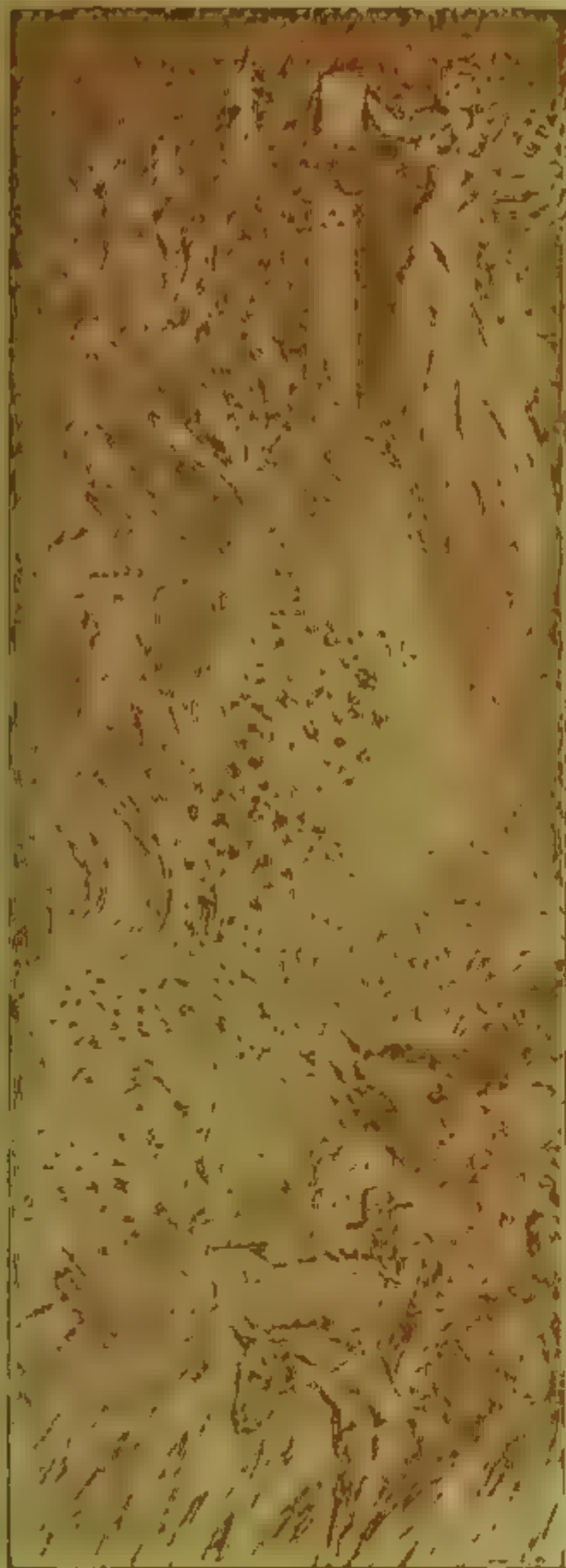
An exception is the count corresponding to "first", which instead of using *pagisá*, uses *paḡuna*. (In the case of order among children, *paḡanay* is used for the first child.)

Gayari:

Thus:

Paḡuna	First
Paḡdalawá	Second
Paḡtatló	Third
Paḡapat	Fourth
Paḡlimá	Fifth
Paḡanim	Sixth
Paḡpitó	Seventh
Paḡwaló	Eighth
Paḡsiyám	Ninth
Paḡsaḡpi.ó	Tenth
Paḡsaḡdaán	Hundredth
Paḡsaḡlibo	Thousandth
Paḡsaḡaḡaw	Ten thousandth
Paḡlaksá	Hundred thousandth
Paḡyutá	Millionth





MAKA

■

3.

Aḡ *Paglinaw* ay isáḡ uri nḡ pag-bilaḡ na nayayari sa pamamagitan nḡ unlapiḡ *maká* sa saligaḡbilaḡ upáḡ liwanagin kuḡ ilán aḡ ulit na ibinabadhá.

Talikwás sa tuntuniḡ itó aḡ náuukol sa bilaḡ isá na sa halip na gawiḡ *makaisa* ay ginagamut ag katagáḡ *minsan*.

The *Paglinaw* is a way of counting, effected by means of the prefix *maká* on the basic number in order to clarify the repetitions involved.

An exception as to the first: instead of *makáisa*, *minsan* is used.

Gayari:

Thus:

Minsan	Once
Makádalawá	Twice
Makátatló	Thrice
Makáapat	Four times
Makálimá	Five times
Makáanim	Seven times
Makápitó	Six times
Makáwaló	Eight times
Makásiyám	Nine times
Makásagpuó	Ten times
Makásagdaán	One hundred times
Makásaglibo	One thousand times
Makásaglaksá	Ten thousand times
Makásagyutá	A hundred thousand times
Makásagaḡaw	A million times



Aḡ *Paḡtiyák* ay isáḡ urí nḡ pag-bilaḡ na nayayari sa pama-magitan nḡ paguulit nḡ unaḡ pantig nḡ sálugaḡbilaḡ kuḡ aḡ pantig na itó'y likás o tuwid, ḡuni't kuḡ salikop ay inuulit lamaḡ aḡ unaḡ sálugaḡpantig.

Gayari:

Iisá	One only
Dádalawá	Two only
Tátatló	Three only
Aapat	Four only
Lilimá	Five only
Aanim	Six only
Pipitó	Seven only
Wáwaló	Eight only

Aḡ *paḡtakdá* ay isáḡ urí nḡ pag-bilaḡ sa natatagpô sa paguulit nḡ saligaḡ bilaḡ kuḡ itó ay binubuô nḡ dalawáḡ pantig, ḡuni't kuḡ higit sa dalawá ay inuulit aḡ dalawáḡ unaḡ saligaḡ pantig.

Isáisa
Daladalawa
Tatlotatlo
Apatapat
Limalima
Animanim
Pitopito
walowalo
Siyamsiyam
Sagpusagpuo

The *Paḡtiyák* is a way of counting which is effected by means of the repetition of the basic number's first syllable when this is a natural or straight syllable, whereas in the case of the telescoped syllable, the syllabic base is repeated.

Thus:

Sisiyám	Nine only
Sásaḡpuô	Ten only
Sásaḡdaán	One hundred only
Sásaḡlibo	One thousand only
Sásaḡlaksá	Ten thousand only
Sásaḡyutà	One hundred thousand only
Sásaḡaḡaw	One million only

The *paḡtakdá* is a way of counting which is effected by mean of the repetition of the basic number if this is composed by not more than two syllables, otherwise the first two basic syllable is repeated in order to show collective division.

One by one
Two by two
Three by three
Four by four
Five by five
Six by six
Seven by seven
Eight by eight
Nine by nine
Ten by ten



6.

Aḡ *Paḡhamak*, ay isáḡ urì nḡ pagbilāḡ na nayayari sa pamamagitan nḡ paraáa ng pagtugak ḡuni't inuunt aḡ saligagbilāḡ kuḡ itó'y binubuō nḡ dalawāḡ pantíg ó nḡ unaḡ dalawāḡ pantíg kuḡ itó'y higít sa daláwá.

Gayari:

Iisáisa
Dádaládalawá
Tátatlótatló
Aapatapat
Lílimálimá
Aanimanim
Pípitópító
Wáwalówaló
Sísíyámsiyám
Sásagpúsagpuō
Sasag lasagdaán
Sásaglisaglibo
Sasaglasaglaksá
Sasagvusaḡy itá
Sásagasagagaw

6.

The *Paḡhamak* (despective) is a way of counting which is effected in the manner of the *paḡtiyák* with the repetition of the basic number if this is made up of two syllables or of the first two syllables if composed of more than two.

Thus:

One only
Two only
Three only
Four only
Five only
Six only
Seven only
Eight only
Nine only
Ten only
A hundred only
A thousand only
Ten thousand only
One hundred thousand only
One million only

7.

Aḡ *Paḡwatas* ay aḡ urì nḡ pagbilāḡ na nayayari sa pamamagitan nḡ mḡa ibá't ibág paglapi na bumábago sa diwá nḡ saligagbilāḡ.

Gayari:

Makaisá (to make one), *dinalawá* (had made two), *dalahán* (make two on him), *dinalawahán* (made two on dalawahán (make two on him), *dinalawahán* (made two on him), *pinagtatlotatló* (to group into threes), etc.

7.

The *Paḡwatas* is a way of counting effected through the use of various affixes which vary the thought of the count according to the affix used.

Thus:



TIG

8.

Aḡ *Paḡhati* ay iság urí nḡ paghi-
lag na nayayari sa tuloḡ nḡ
unlapiḡ *tig* sa saligaḡbilaḡ.

Gayari:

Tigisá	One apiece
Tigdalawá	Two apiece
Tigtatló	Three apiece
Tigapat	Four apiece
Tiglimá	Five apiece
Tiganim	Six apiece
Tigpito	Seven apiece

The *Paḡhati* (divisional) is a
way of counting effected with
the help of the prefix *tig*, and
is distributive in meaning.

Thus:

Tigwaló	Eight apiece
Tigsiyám	Nine apiece
Tigsagpuó	Ten apiece
Tigsagdaán	One hundred apiece
Tigsaglibo	One thousand apiece
Tigsaglaksá	Ten thousand apiece
Tigsagjuta	One hundred thousand apiece.

9.

Aḡ *Paḡhatiḡ Paḡmarami* ay iság
urí nḡ pagbilaḡ na nayayari
sa paraán nḡ *paḡhati*, ḡuni't
inuulit aḡ unaḡ pantig nḡ sa-
ligagbilaḡ bago iugpóḡ aḡ
unlapiḡ *tig*, kuḡ aḡ pantig na
úulitin ay likás o tuwid, ḡuni't
kuḡ salikon, aḡ inuulit ay aḡ
saligaḡpantig lamaḡ.

Gayari:

Tiglisá	One apiece
Tigdadalawá	Two apiece
Tigtátatló	Three apiece
Tigáapat	Four apiece
Tiglimá	Five apiece
Tigáanim	Six apiece
Tigspitó	Seven apiece

Thus:

Tigwáwaló	Eight apiece
Tigsisiyám	Nine apiece
Tigsásagpuó	Ten apiece
Tigsásagdaán	One hundred apiece
Tigsásaglibo	One thousand apiece
Tigsásaglaksá	Ten thousand apiece
Tigsásagjuta	One hundred thousand apiece

9.

The *Paḡhatiḡ Paḡmarami* is a
way of counting effected as
in the *Paḡhati*, with a re-
petition of the first syllable of
the basic number when such
syllable is natural or straight,
and of the syllabic base in the
case of the telescoped syllable.





AN o HAN

10.

Ag *Paḡbukod* ay isáḡ uri nḡ pagbilaḡ na nayayari sa tulog nḡ hulapiḡ *an o han* na ilinalapi sa saligaḡbilaḡ upaḡ paghiwáhiwalayin aḡ isag tadhanaḡ bilag sa ibá't ibáḡ tumpók.

Gayari:

Isahan	By fives
Dálawahan	By ones
Tatluhan	By twos
Apatan	By threes
Límahan	By fours
Aníman	By sixes

10.

The *Paḡbukod* (separative) is effected with the help of the suffixes *an* or *han* applied to the basic number in order to apportion a quantity numerically.

Thus:

Wáluhan	By eights
Síyaman	By nines
Sagpuan	By tens
Saḡdaanan	By hundreds
Saḡbuhán	By thousands
Saḡyutaan	By hundred thousands
Saḡaḡawan	By millions.

IN o HIN

11.

Ag *Paḡhalagá* ay isáḡ uri nḡ pagbilaḡ na nayayari sa pag-ulit nḡ unaḡ pantig nḡ sáli-gagbilaḡ kuḡ hindi pantig na salikop at kuḡ salikop sa pag-ulit nḡ saḡgaḡpantig at saka sinúsugpuḡán nḡ hulapiḡ *in o hin* saḡayon sa kahiligán nḡ katagá.

Gayari:

Isahin	One-unit piece
Dadalawahin	Two-unit piece
Tatatluhin	Three-unit piece
Aapatin	Four-unit piece
Lihmahin	etc.,
Aanimin	_____
Pipituhin	_____

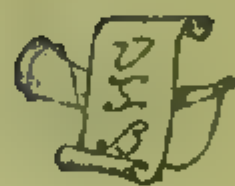
Thus:

Wawaluhin	_____
Sisiyamin	_____
Sasaḡpuin	_____
Sasaḡdaanin	_____
Sasaḡlibuhin	_____
Sasaḡlaksain	_____
Sasaḡyutain	_____

11.

The *Paḡhalagá* is a way of counting which gives value in application, and is effected by means of the repetition of the first syllable if the syllable is not a telescoped one, and if a telescoped syllable, through the repetition of the syllabic base, and the addition of the suffix *in* or *hin* according to the termination of the basic number.





AĞ HULİĞ PAALAM
NI GAT JOSE RIZAL

1861-1895



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RIZAL



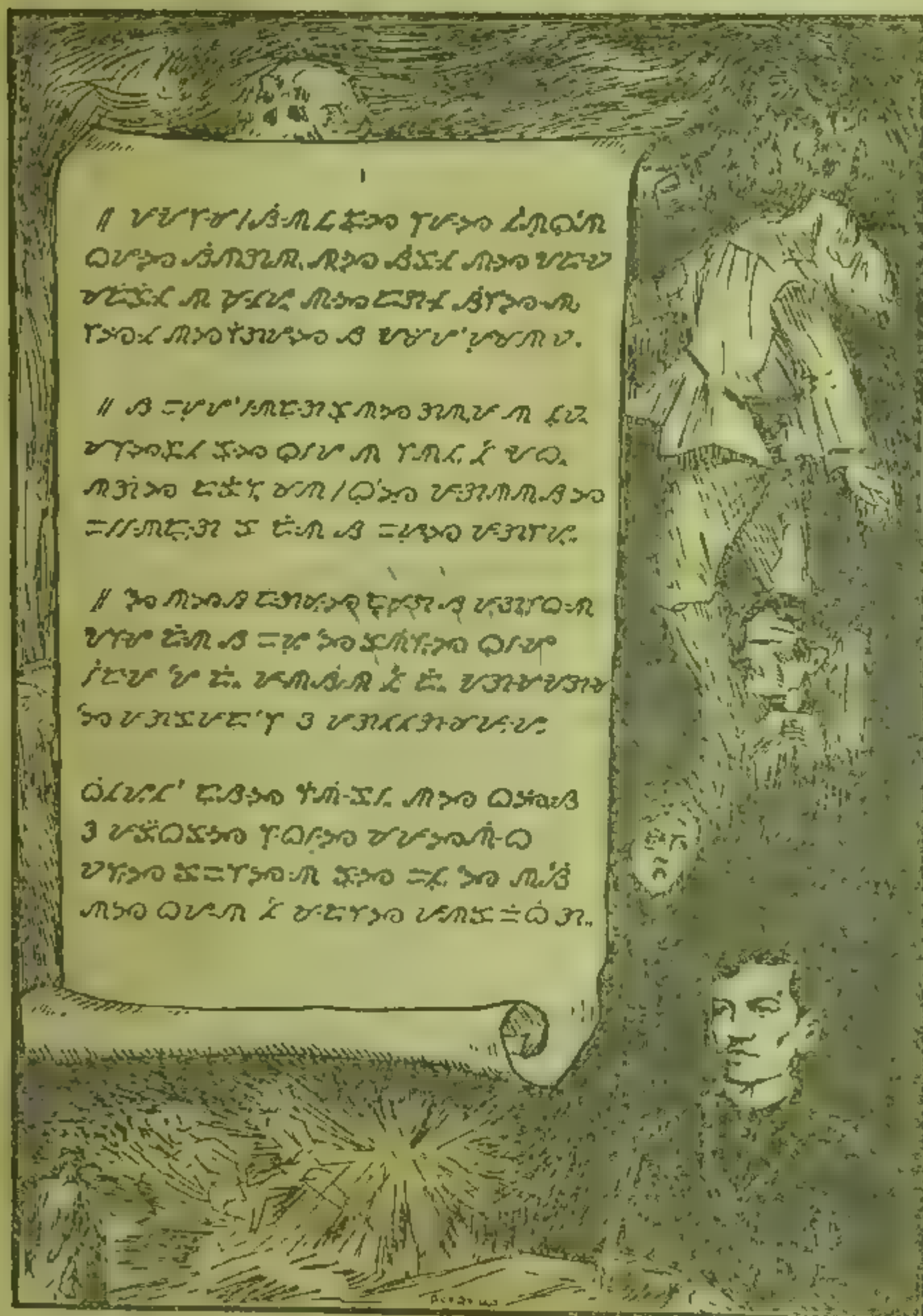
SALINIG SA TAGALOG
AT SALITIK SA KATUTUBOG BAYBAYIN
NI JOSE N. SEVILLA

Paalam, sintá koḡ Lupaḡ Tinubuan
Bayaḡ sinaganá nḡ sikat nḡ araw
Marikít na mutyá nḡ dagat silaḡan
Laḡit nḡ ligayaḡ sa ami'y pumanaw.

Sa iyó'y handóg ko nḡ ganáp na tuwá
Maluḡkót koḡ buhay na lantá at abá
Nagíḡ dakilá man, boóḡ pagnanasáḡ
Iháhandóg ko rin sa iyóḡ paglayá.

Aḡ naḡasa digmáḡ dumog sa paglaban
Alay din sa iyó aḡ kaniláḡ buhay
Hirap ay di pansin at di agam agam
Aḡ pagkáparoól o pagtatagumpáy.

Bibitayá't dusaḡ linikhá nḡ baḡís
O pakikibakaḡ lubháḡ mapaganib
Walaḡ kailáḡan kuḡ itó aḡ nais
Nḡ bayan at madláḡ pinakainbig.



|| וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח

|| וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח

|| וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
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וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח
וְיִשְׂרָאֵל לֹא יִשְׁכַּח

Mamámatáy akó, gayóg námamalas
Aḡ bukáḡ liwaywáy na naḡáḡaninag
Nḡ minimithí koḡ araw na sísikát
Sa likód nḡ dilím na kagulat gulat.

Kuḡ aḡ kulay pulá'y kinákailaḡan
Upáḡ itiná mo sa iyóḡ liwaywáy
Dugó, ko'y, ibubò paḡití koḡ alay
Naḡ iyáḡ sinag mo ay laloḡ dumiḡal.

Lagl koḡ paḡarap muláḡ magkaisip
Magpahaḡḡá gayóg maganáp aḡ baít
Ay mápanoód kaḡ hiyás na marikít
Naḡ dagat silaḡaḡ dito'y lumíligid.

Matá moḡ marikít sana'y lumigaya
Waláḡ bakas luha't puspós na nḡ siglá
Tiḡalâ aḡ noó, balisa'y walâ na
Waláḡ bahid poót walâ nḡ pagambá.



L

|| וְהָיָה כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ וְיִשְׁכַּח
 אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ

|| וְהָיָה כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ וְיִשְׁכַּח
 אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ

|| וְהָיָה כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ וְיִשְׁכַּח
 אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ

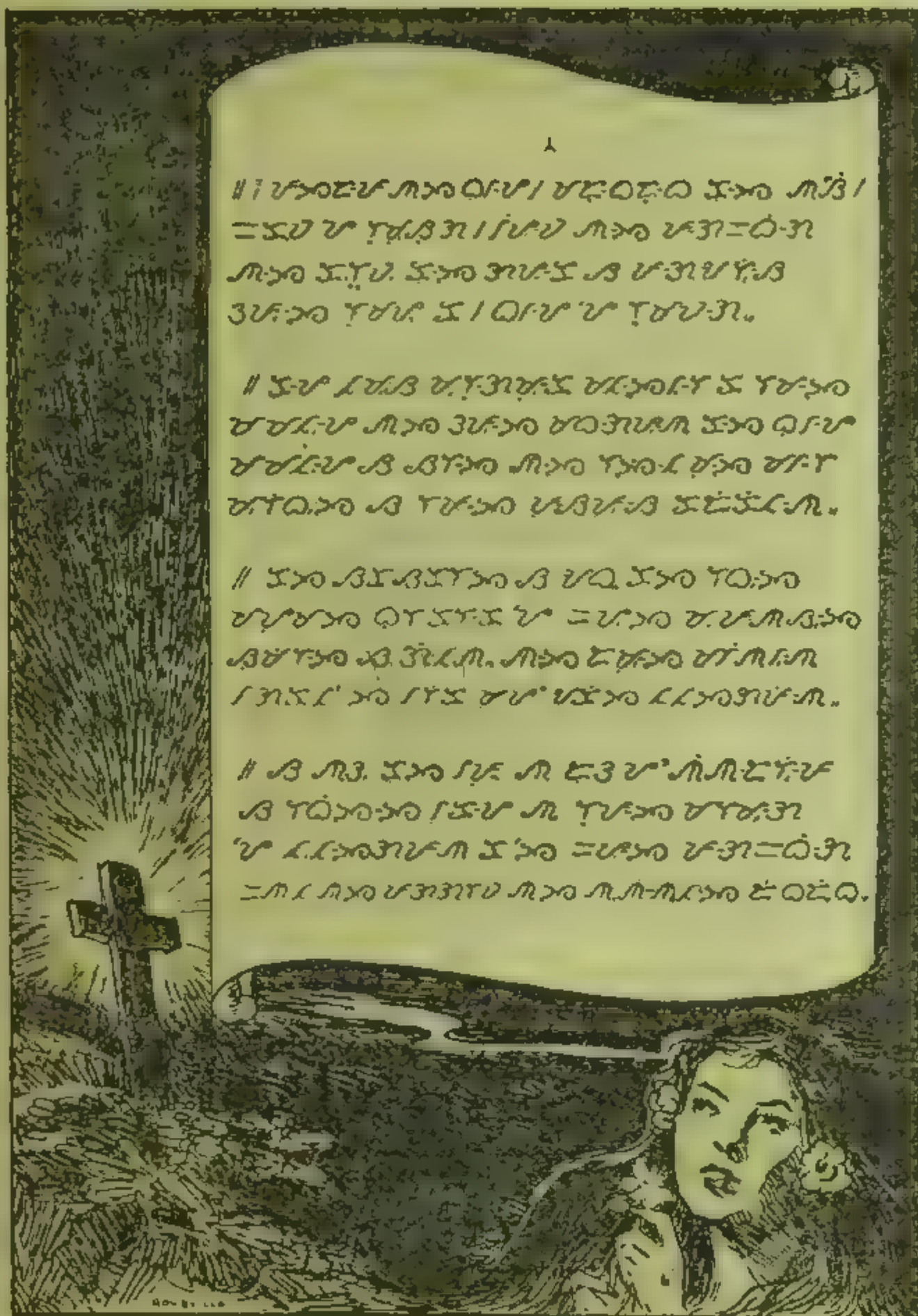
|| וְהָיָה כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ וְיִשְׁכַּח
 אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ
 וְיִשְׁכַּח אֶת-עֲוֹנוֹתָיִךְ

!Pağarap nğ buhay! Marubdób koğ nais,
Ikaw ay lumusóg, huyáw nğ pagibig
Nğ káluluwá koğ gayák sa pagalis
Upág lumayà ka, buhay ay lumawig.

.Kay tamis málugmók mátağhál ka lamağ
Mamatáy nğ upág mabigyán kağ buhay
Mamatáy sa siloğ nğ lağit moğ mahál.
Málibiğ sa lupağ puspós karíkitan.

Kuğ sakásakaliğ sa abâ koğ libiğ
Mayum.ğ buaktak ay iyoğ mápansiğ
Sumilağ sa gitná nğ damóğ mahinhín
Hagká't ağ halík mo'y akiğ tátağgapín.

Sa noó koğ hapô na doó'y nínidlíp
Sa libiğag hukay na lupağ malamig
Ay tátağgapín ko ağ iyoğ pagibig
Init nğ pagiliw nğ nínintág d.bdið.



|| וְהָיָה כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ וְיִשְׁכַּח אֶת-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ

|| וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ

|| וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ

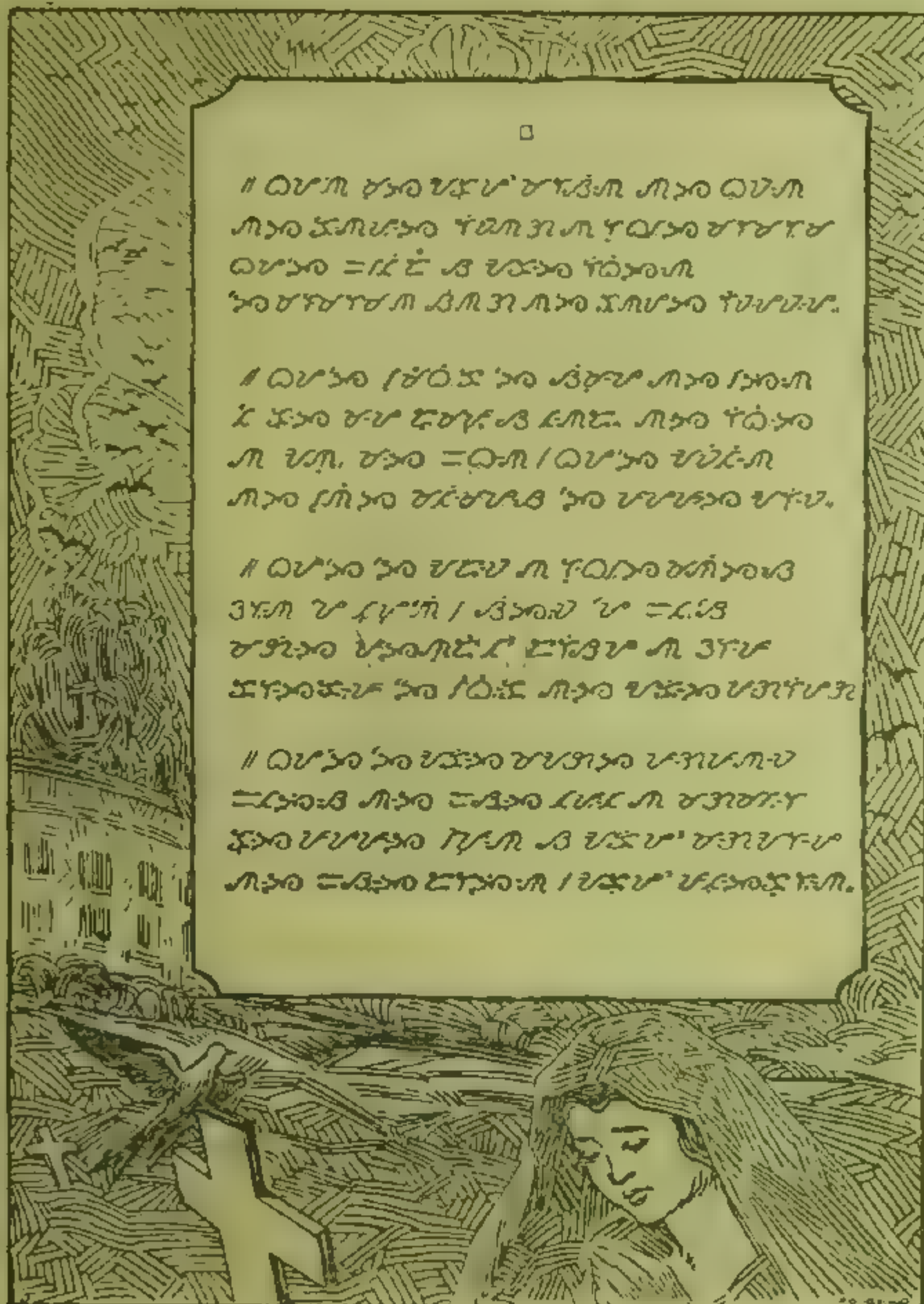
|| וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ
וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ

Bayaan moḡ akó'y malasin nḡ buwán
Nḡ kanyáḡ liwanag na lubháḡ malamlám
Bayaaḡ ihatíd sa akiḡ libúḡan
Mahinahog sinag nḡ kanyáḡ liwaywáy.

Bayaaḡ humabík aḡ simoy nḡ haḡin
At kuḡ may dumapò sa tandá nḡ lbiḡ
Na anó maḡ ibon, bayaaḡ awitin
Nḡ huniḡ matimyás aḡ payapaḡ aliw.

Bayaaḡ aḡ araw na lubháḡ maniḡas
Ulán ay tuyun, sigáw ay itaás
Magíḡ paḡanuri't dalisay na ulap
Kalaḡkáp aḡ hibik nḡ akiḡ pagliyág.

Bayaaḡ aḡ akiḡ maagaḡ pagpanaw
Itaḡis nḡ isáḡ tapát na magmahál,
Kuḡ payapaḡ hapon sa aki'y magalay
Nḡ isáḡ dalaḡin, akó'y patuḡkulán.



□
|| דער פארוואנדערטער און דער
און פארוואנדערטער און פארוואנדערטער
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און פארוואנדערטער און פארוואנדערטער

|| דער פארוואנדערטער און פארוואנדערטער
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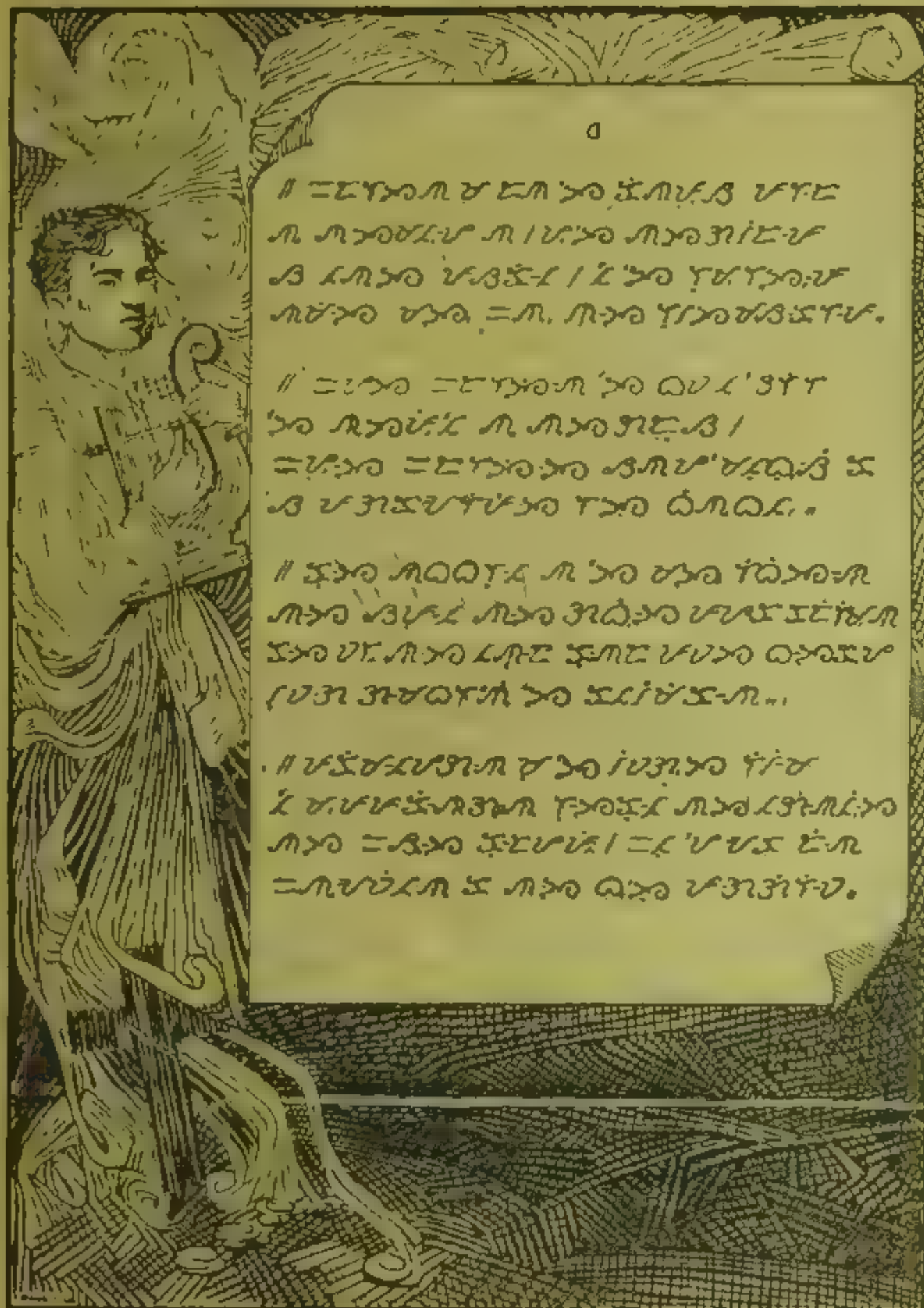
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Idalaḡin mo rin aḡ kinapós palad
Na naḡamatáy na, yaóḡ naḡaghirap
Sa tanaḡ pasakitt, at aḡ lumálaḡáp
Namiḡ mḡa iná nḡ luhag masakláp.

Iyoḡ idalaḡin aḡ bawa't ulila
Aḡ nagapipit na nagagdurusá,
Iyoḡ idalaḡiḡ sana'y matubós ka
Sa pagkaalipig laḡ binábatá.

Kuḡ nababalot na aḡ mḡa l.biḡan
Nḡ sapot nḡ gabig payak kadiliman
Kuḡ walá nḡ tanod kundi pawaḡ baḡkáy
Huwág gambalan aḡ katahimikan.

Pakimatyagán mo aḡ hiwagaḡ lih.m
At mapapakingán luḡkót nḡ tagintig
Nḡ isáḡ kudyapi, ito ay akó rin
Ináawitan ka nḡ boóḡ paggiliw.



// = עתה נא יתן לך ה' אלהיך
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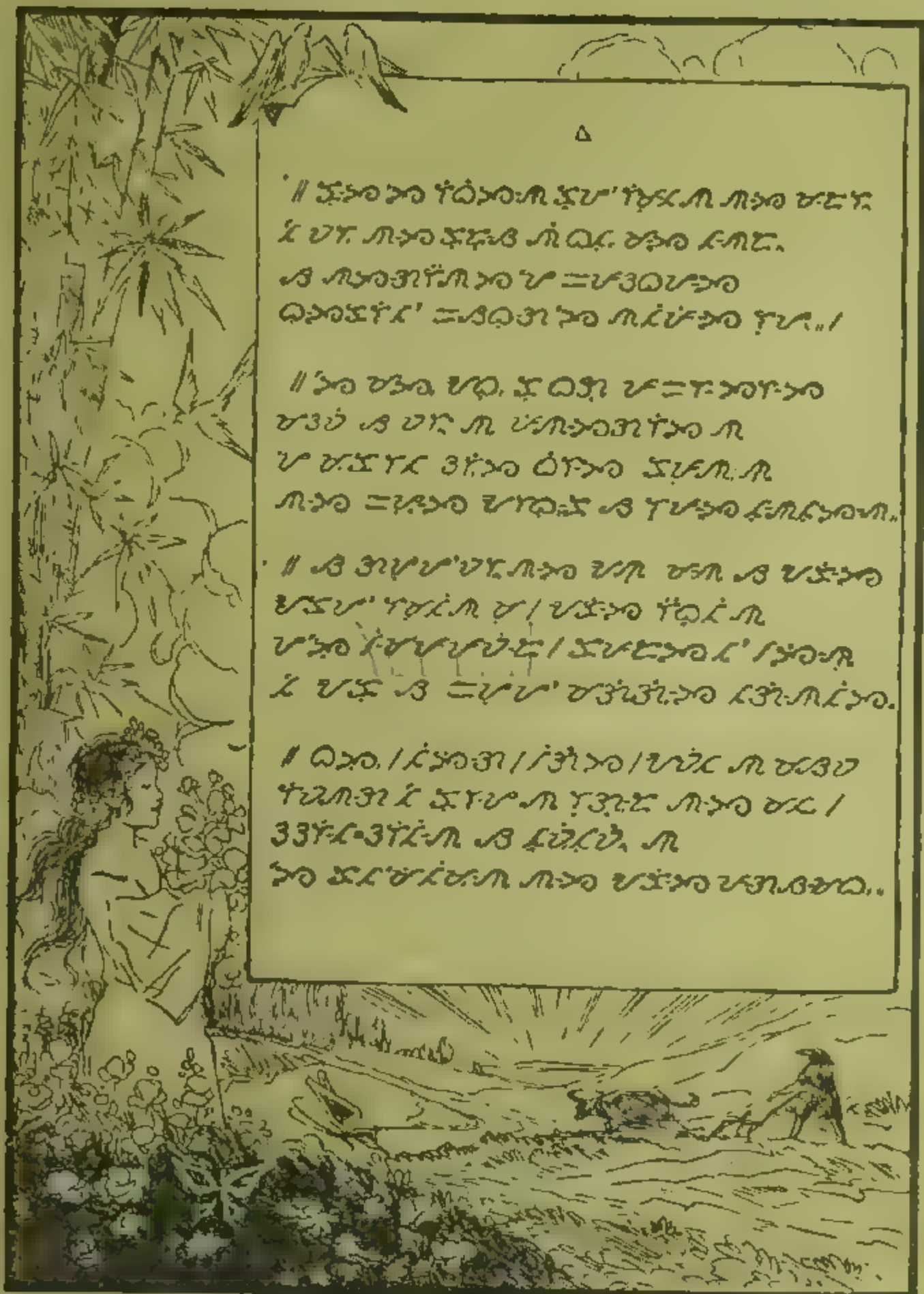
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Kuḡ aḡ libiḡan ko'y limót na nḡ madlâ
At walâ nḡ kurós ni bató maḡ tandâ
Sa naḡaglilináḡ ay ipaubayaḡ
Bugkalí't isabog aḡ natipiḡ lupâ.

Aḡ mḡa abâ ko bago pailaḡlâḡ
Máuwi sa walâ na pinaḡgalḡan
Ay mákalat uliḡ biláḡ kapupunán.
Nḡ iyoḡ alabók sa lupag tuntugan.

Sa gayó'y walâ naḡ anó man sa akiḡ
Akó'y limutin mo; akiḡ lilibutin
Yaóḡ himpapawid, kaparaḡa't haḡin
At akó sa iyo'y magigiḡ tagintíḡ

Baḡó, taḡg, higiḡ, awit na masaya.
Liwanag at kulay na lugód nḡ matâ,
Uulituhitin sa tuwituwi na
Aḡ kataimtimán nḡ ak.ḡ pagsambâ.



// 𐎧𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘

Sintâg Pilipinas, Lupag Tinubuan
Sakit ng sakit ko gayon ay pakiggan
Ag huli habin: Sa iyó'y tiwan
Ag lahat ng lalo inirog sa buhay.

Ako ay tutugon sa bayag payapa
Na walag alipit punog mapagaba
Doó'y di nanatay ag paniniwala
At ag naghahan'y yaog sa Bathala.

Paalam na ako, magulang, kapatid,
Bahagi ng puso't una nakaniig,
Ipagpasalamat na ako'y maliid
Sa buhay na ito puspós ng ligang.

Paalam irog ko Banyaga hira
Agi sinisinta, aki kasayahan,
Palaam sa inyó mga minamahal,
Mamatay ay ganap na katahimikan.

ሥጋጠፍጠፍ ሆኖታል፡፡ ሆኖታል ሥጋጠፍጠፍ
 ሥጋጠፍጠፍ ሥጋጠፍጠፍ ሆኖታል ሆኖታል
 ሆኖታል ሆኖታል ሆኖታል ሆኖታል ሆኖታል
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TALANBĀKAN (PALEOGRAFIĀ) (PAKALIWA)

BIGKAS	MOA	WA	PA	YA	DA-BA	NA	GA	SA	KA	HA	TA	LA	HA	BA	O-U	E-I	A
TAGALOG	𑄌	𑄎	𑄏	𑄐	𑄑	𑄒	𑄓	𑄔	𑄕	𑄖	𑄗	𑄘	𑄙	𑄚	𑄛	𑄜	𑄝
KAWI (HUMAD SA TAGALOG)	𑄌	𑄎	𑄏	𑄐	𑄑	𑄒	𑄓	𑄔	𑄕	𑄖	𑄗	𑄘	𑄙	𑄚	𑄛	𑄜	𑄝
MGA PINAGBUHATANG HUMAD	𑄌	𑄎	𑄏	𑄐	𑄑	𑄒	𑄓	𑄔	𑄕	𑄖	𑄗	𑄘	𑄙	𑄚	𑄛	𑄜	𑄝
PANTING AT KATING NA DU- LOT NG HUGIS	𑄌𑄎𑄏𑄐	𑄎𑄏𑄐𑄑	𑄏𑄐𑄑𑄒	𑄐𑄑𑄒𑄓	𑄑𑄒𑄓𑄔	𑄒𑄓𑄔𑄕	𑄓𑄔𑄕𑄖	𑄔𑄕𑄖𑄗	𑄕𑄖𑄗𑄘	𑄖𑄗𑄘𑄙	𑄗𑄘𑄙𑄚	𑄘𑄙𑄚𑄛	𑄙𑄚𑄛𑄜	𑄚𑄛𑄜𑄝	𑄛𑄜𑄝𑄞	𑄜𑄝𑄞𑄟	𑄝𑄞𑄟𑄠
MGA KATUTURAN NG PINAGBUHATAN	ALINGAWNGAW	HANGGAHAN	PUNO'T UGAT	PAGPAPAKITA SA GALAW NG KAMAY	LANDAS	SANGTINAKPAN	UNA ANG GAWA SA SALITA	PASUWIT, SUTSOT HINGANG PALABAS	KAKAMBAL, KAUGNAY MALABAN, KAAWAY	MAKAPANGYARIHAN	TALINO, TALSİK	PAGKA-LALAKE	KIDLAT, BAGYO HANGIN	PAGKA-BABAE	MANCHA, TANDONG	ILAW, TINIG, TUBIG	PAGIYAK, PAGTUTOL SIMULANG BUHAY

Tolentino—"Ag Wikà at Daybayig Tagalog," m. 71.



ENGLISH	AGOGA	PHONETIC	OLDEST LATIN	GREEK ALPHABET OF PHILIPPINES
A	⌘	⌘	AAA	ΑΑ
B	⊙	4	B	ΒΒ
G	7	4	3	ΓΓ
D	⊙	4	⊙	ΔΔ
E	⊙		⊙	ΕΕ
F	⊙	4		
Z	⊙	4		ΖΖ
H	⊙	⊙	⊙	ΗΗ
I	⊙	⊙	⊙	ΘΘ
J	⊙	4	4	ΙΙ
K	⊙	4	4	ΚΚ
L	⊙	4	4	ΛΛ
M	⊙	4	4	ΜΜ
N	⊙	4	4	ΝΝ
O	⊙	4	4	ΟΟ
P	⊙	4	4	ΠΠ
Q	⊙	4	4	ΡΡ
R	⊙	4	4	ΣΣ
S	⊙	4	4	ΤΤ
T	⊙	4	4	ΥΥ

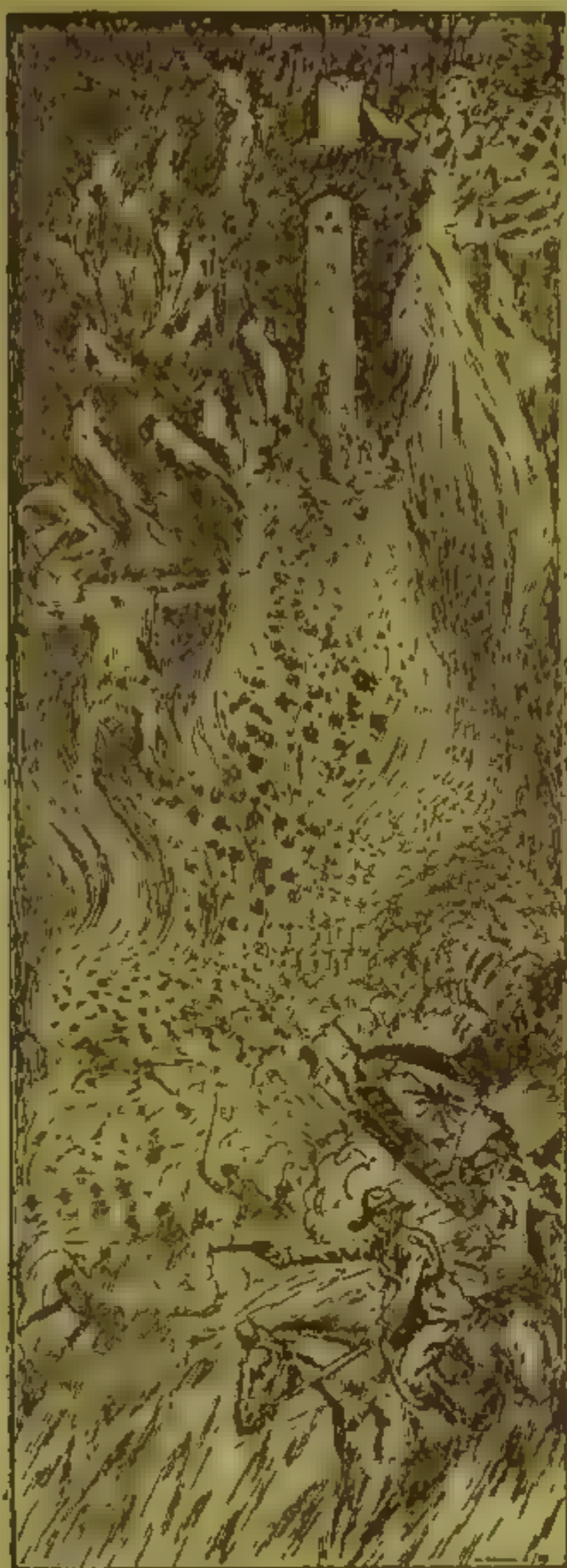
DORADO	JAVA	TAGALOG	KATUPUNAN
	⌘	⌘	Α
	⌘	⌘	Β
	⌘	⌘	Γ
	⌘	⌘	Δ
	⌘	⌘	Ε
	⌘	⌘	Ζ
	⌘	⌘	Η
	⌘	⌘	Θ
	⌘	⌘	Ι
	⌘	⌘	Κ
	⌘	⌘	Λ
	⌘	⌘	Μ
	⌘	⌘	Ν
	⌘	⌘	Ο
	⌘	⌘	Π
	⌘	⌘	Ρ
	⌘	⌘	Σ
	⌘	⌘	Τ
	⌘	⌘	Υ



En. Brit. 13th ed. Vol. I
m. 731.

Villamor — La Antigua
Escritura Filipina. m. 107





Alfabeto tagalog del P. Pedro Chirino.

Las vocales son tres: más sirven de cinco y son:

a e i o u

Las consonantes no son más que doce, y sirven en el escribir de consonante y vocal, en esta forma. La letra sola, sin punto arriba, ni abajo, suena con A.

ba ca da ga ha la ma na pa sa ta ya

Poniendo el puntillo arriba, suena cada una de estas con E ó con I.

bi qui di gui hi li mi ni pi si ti yi
be que de gue he le me ne pe se te ye

Poniendo el puntillo abajo, suena con O ó con U.

bo co do go ho lo mo no po so to yo
bu cu du gu hu lu mu nu pu su tu yu

Por manera que para decir, cama; bastan dos letras sin punto.

ca ma

Si á la se pone punto arriba, dirá que ma

Si á ambas abajo; dirá co mo

Las consonantes últimas se suplen en todas las dicciones, y así

para decir cantar Barba
ca ta ba ba

RELACION—Roma 1604. Manila 1890.

ALFABETOS FILIPINOS—Marcilla, 1895 m/20

Ginamit na pagtinig dito ag kalwit (')



*Alfabeto tagalog del P. Gaspar de San Agustín
publicado en 1787*

VOCALES




a ei ou

LAS CONSONANTES.



















ba, ca, dara, ga, nga, ha, la, ma, na.






pafa, sa, ta, va, ya,

Poniendo á estos un punto arriba, hieren en
i, l, e, vgr.:










bi, ki, di ri, gui, ngi, hi, li, mi, ni,
pe fe, se, te, ve, ye,

















pi fi, si, ti, vi, yi,

Si tuvieren el punto abajo, hieren en p, u, vgr.:











bu, cu, du ru, gu, ngu, hu, lu, mu, nu,
po so, to, bo, yo,







pu fu, su, tu, bu, yu

Entre cada dicción ponen esta nota || que es toda
a ortografía.

ENSAYOS DE GRAMATICA HISPANO TAGALA—Manila,
1878.

ALFABETOS FILIPINOS—Marcilla 1895 m/27

Ginamit na pagtinig dito ag tuldók (.)





Alfabeto del P. Corbio Minguella.

VOCALES.

a e o u

CONSONANTES.

ba ca da ga nga ha la

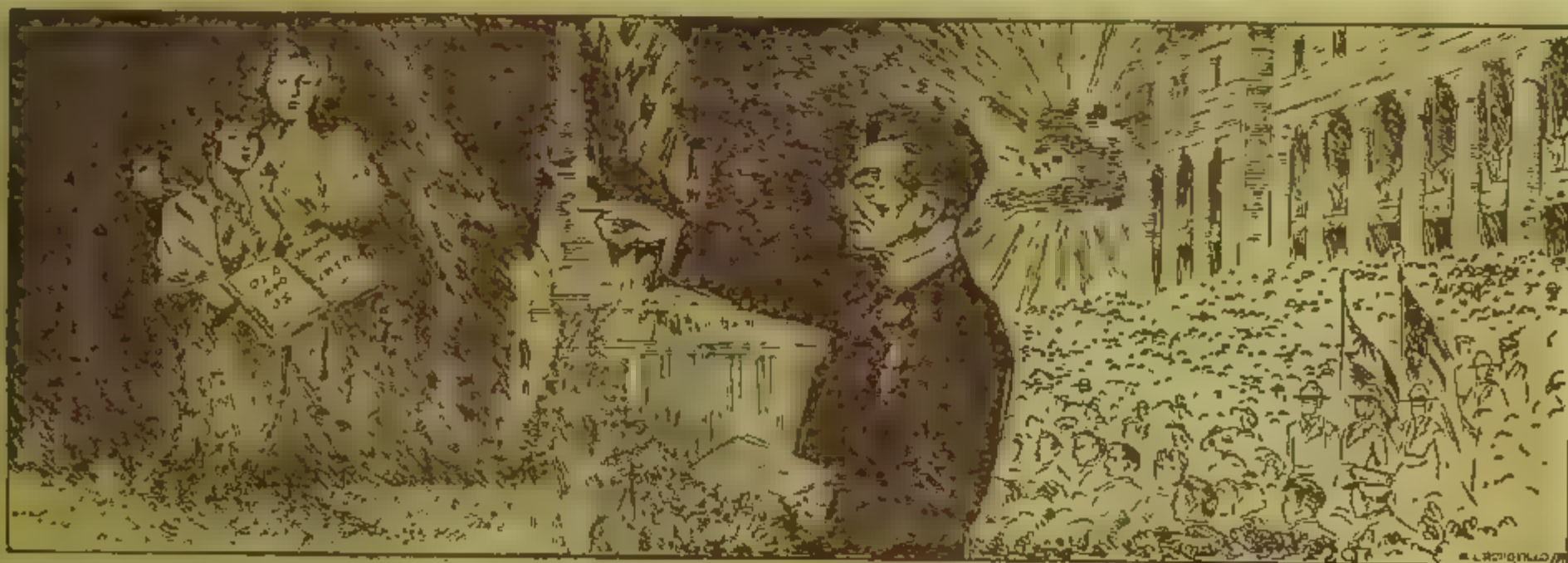
ma na pa sa ua ya ta.

Poniendo á los caracteres que preceden un punto ó virgulilla encima, hieren en *i* e, y si debajo, en *o* u; por ejemplo:

bi' mi si bo mo so

Su ortografía estaba reducida á este signo || de que usaban para dividir los períodos, y aun las dicciones.

COMPENDIO DEL ARTE DE LA LENGUA TAGALA—1703,
 1708 at 1879—Amigos del Pais Manila.
 ALFABETOS FILIPINOS—Marcilla, 1895 m/19
 Ginamit ditoğ pagtinig aḡ bawas (-)



Almanaque
Calendario

ה'תש"ג

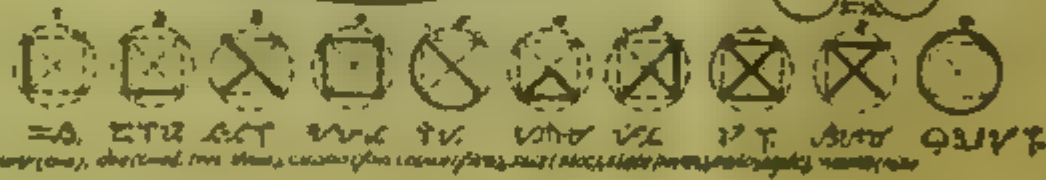
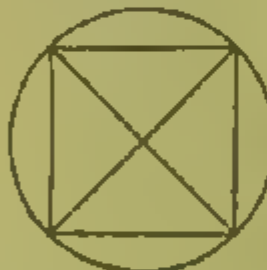
Almanac
Calendar

BALITA

Tr. + Ma Ponon
Las Antiguas
Leyendas de la
Isla de Negros
1838 JR
Loarca, na neg-
libat d ro as
Kapuluon nuyao
1976 - "Relocacion
de las Islas Fili-
pinas"
Manuel Artigas
Cuerva - "Historia
de Filipinas"
Norberto Romu-
dez - "The Mythology
of the Filipino"
1925
April, 1939



ה'תש"ג



ה'תש"ג = אב תש"ג
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ה'תש"ג = אב תש"ג

ה'תש"ג = אב תש"ג

בונראו	BUNARAW	LUNES	MONDAY
דיגנראו	DIGNARAW	MARTES	TUESDAY
קאלראו	KALARAW	MIERCOLES	WEDNESDAY
באטראו	BATARAW	WUEVES	THURSDAY
גאנראו	GANDARAW	VIERNES	FRIDAY
האלנראו	HALANARAW	SABADO	SATURDAY
גאטראו	GATARAW	DOMINGO	SUNDAY

ה'תש"ג = אב תש"ג

Isaiah
B...

EPILOGO

"Ningún esfuerzo por el progreso universal se pierde." Esto lo he leído en Castelar y visto repetido por otros.

El pensamiento se me ocurre ahora, ante el enorme esfuerzo que representa este volumen. "Labor benedictina", "sabiduría de El Tostado", han pasado a ser leyendas. No se concibe en nuestro tiempo,—de la electricidad y la radio—sino todo lo rápido, veloz como el pensamiento que lo concibe; pero también efímero, con escasa duración, confirmando el dicho latino *nihil violentum durabile*.

Cuando considero la cantidad de paciencia consumida por Romualdez y Villamor, en obras sobre alfabetos filipinos, no tengo más que palabras de admiración para ellos. Han venido después Tolentino y Verzosa, con sendas paginas de laboriosidad ejemplar; y no disuelta aun la impresión de ellas, viene ahora este volumen en que los Sres. Sevilla y Alvero han puesto amor de sus amores y sacrificio de sus sacrificios. ¡Adelante! que así se hace ciencia, y literatura, y patria. No se hará dinero; pero ¿qué valen las plutocracias de la historia y del mundo? Aquí está este libro, para contestarlo.

Cada explorador en este campo árido ha puesto un ápice de invención. Desde el P. López (1621) hasta Serrano Laktaw (1889), pasando por Minguella (1879) y Marcilla, Romualdez y Villamor, no han cesado los empeños en acomodar el alfabeto autóctono a los requerimientos de una ortografía tan moderna como adecuada a las necesidades. Los Sres. Sevilla y Alvero intentan representar el valor de las consonantes quiescentes.

Y no sólo eso. Exornan su obra con textos e ilustraciones de animales y bichos del país—efectista lección de cosas—y retratos y pensamientos de conspicuos filipinos, con lo que infiltran la historia y el patriotismo en el corazón así del tierno estudiante como del lector meramente curioso.

El aprendiz de filólogo o sencillamente amador de lo antiguo, encontrará un recurso útil y completo en los cuadros en que se presentan las diferentes combinaciones silábicas con su debida representación gráfica.

Creí—y así lo hice constar publicamente—que estas cosas solamente atraían a pocos, bien que escogidos, espíritus. Me engañé: son muchos más los que la abnegación enlista: el círculo de ellos se agranda . . . se agranda: ¡loado sea Dios!

!Sursum corda! ¡Arriba las almas!


JAIME C. DE VERA

A BOOK REVIEW

By GABRIEL A. BERNARDO

The work entitled *Sinupan ng Wikañ Tagalog*, by Jose N. Sevilla, translated into English as "A Regathering of the Tagalog Language," by Aurelio Alvero, is a valuable addition to the rapidly increasing number of contributions to the study of the Tagalog language, particularly the phase which deals with its ancient system of writing. Mr. Sevilla's contribution consists of three essays preceded by an array of prefatory comments, in Tagalog by Eulogio B. Rodriguez, Carlos Ronquillo, Guillermo E. Tolentino, Francisco Lacsamana, Julian C. Balmaseda, Teodoro Gener, Albino Dimayuga, and Martin Venago, and in English by Jose P. Bantug. These comments are followed by the author's introduction dealing mainly with a historical summary of previous studies on the ancient Tagalog system of writing. The first essay covers the discussion on (1) the principal orthographic symbols of the ancient Tagalog syllabary, (2) the Tagalog syllables, and (3) the value of accents in the Tagalog language. The second essay discusses the Tagalog phonetics and the principles of Tagalog syllabication. These discussions are followed by practical examples and exercises, including an illustrated Tagalog-English vocabulary of the parts of the human body and their movements, and of the most common local insects and animals, and a collection of 147 old Tagalog proverbs. These examples are further followed by brief quotations from Tagalog writers, short biographical sketches of prominent Filipinos, and lastly, by a sonnet all written in Tagalog characters by Mr. Sevilla himself. The third essay deals at length with Tagalog numerology, with the corresponding symbols adopted from the innovations introduced by Guillermo E. Tolentino in his "Ang Wika at Baybaying Tagalog."

The appendices include a Tagalog translation of Rizal's "Ultimo Adios," also written in ancient Tagalog characters by Mr. Sevilla; Tagalog palaeographic specimens with emphasis on the three ways of vowel indications, as found in Tolentino's work, in the *Encyclopaedia Britannica*, Villamor's "La Antigua Escritura Filipina," and Marcilla's "Estudios de los Antiguos Alfabetos Filipinos."

From the discussions of principles and their illustrative examples, there is no doubt that Mr. Sevilla's work will help to facilitate a clearer understanding of the long neglected and generally forgotten art of ancient Tagalog writing. The syllabic nature of

the ancient Tagalog characters has, from time immemorial, been the stumbling block to many a student of this lost art, not only because of its complete differentiation from the Roman alphabet with which Filipinos and foreigners alike have become accustomed through long use, but also because of the many conflicting interpretations given by those who have studied the subject, as to the manner of reading and writing the Tagalog syllabics.

The reform which Father Francisco Lopez introduced into the Tagalog syllabary, which he tried to perpetuate in his Iloko translation of the famous Bejarmin's *Doctrina Cristiana*, and discussed at length in Villamor's treatise and in a number of other works on the subject by his contemporaries and predecessors, has already been summarized in Mr. Sevilla's work. To the discussions of these earlier writers, Mr. Sevilla has added his own innovations in the way of a more adequate written representation of Tagalog sounds. This will undoubtedly make it possible for contemporary Tagalog writers, and even those who are not Tagalog, to write and read not only Father Lopez's *Letran* no but also the more recent palaeographic specimens based on his innovations. However, for any specimens either of an earlier date than that of Father Lopez's earliest work on the subject, or of a later date which do not recognize these innovations, students in this field will have to resort to the original system.

The reason given by the ancient Tagalog writers for rejecting Father Lopez's innovations as being "against the intrinsic propriety and character of the Tagalog language," is more than a mere expression of a sentimental attachment to a system of writing which those who did not understand it thoroughly seemed to consider as inadequate. I, too, have found it exceedingly difficult not to adhere to the tenacious attitude of those ancient writers, not so much because of my almost hopeless advocacy for the preservation of one of the relics of our ancient culture in its most unalloyed form, but mainly because there are certain rules of palaeography governing abbreviations and contractions; rules of Tagalog poetics governing syllabication and accentuation; and, perhaps, the more recent principles of semantics; these cannot be ignored altogether. But this personal observation should not, and does not, detract from the value of Mr. Sevilla's work as a distinct contribution to the study of Tagalog linguistics and palaeography. The English translation which parallels the Tagalog text makes the work very useful and understandable to non-Tagalog students who wish to acquire some knowledge of this language and its ancient syllabary.

As a contribution to local palaeographic typography, Mr. Sevilla's work will rank high among those of Lopez, Marcilla, Romualdez, Villamor, and Tolentino.

BALAGTASIANA

(Tagapaglinang ng kabihasnang katutubo)
Maynila, Kapuluang Pilipinas.

Kg̃. NORBERTO ROMUALDEZ
Tagapayo

Kg̃. JAIME C. DE VEYRA, *Paḡulo* G. JULIAN C. BALMASEDA,
Paḡalawaḡ Paḡulo.

G. GUI. Y. SANTIAGO-CUINO, *Kalihim* G. MARIA P. MENDOZA-GUANZON,
Iḡat-Yaman.

MGA KASAPI

† G. Nicanor Avelardo	G. Antonio Molina
G. Eufonio Alip	G. José S. Navarro
G. Fernando C. Amorsolo	G. Ricardo A. Reyes José
G. José P. Bantug	G. José Ma. Rivera
G. Gabriel A. Bernardo	G. Eulogio B. Rodriguez
G. Sofronio G. Calderon	G. Fabian de la Rosa
G. José Esperanza Cruz	† G. Deogracia A. Rosario
G. Flavio Zaragoza-Cano	G. José P. Santos
G. Vicente A. Dizon	G. Francisco Santiago
G. Vicente M. Hilario	G. Guillermo E. Tolentino
† G. Patricio Mariano	G. Ramon Tapales
G. José N. Sevilla	

† Lumipat na sa kabilang buhay.

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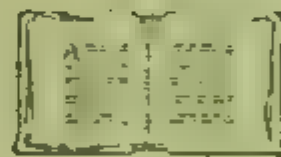




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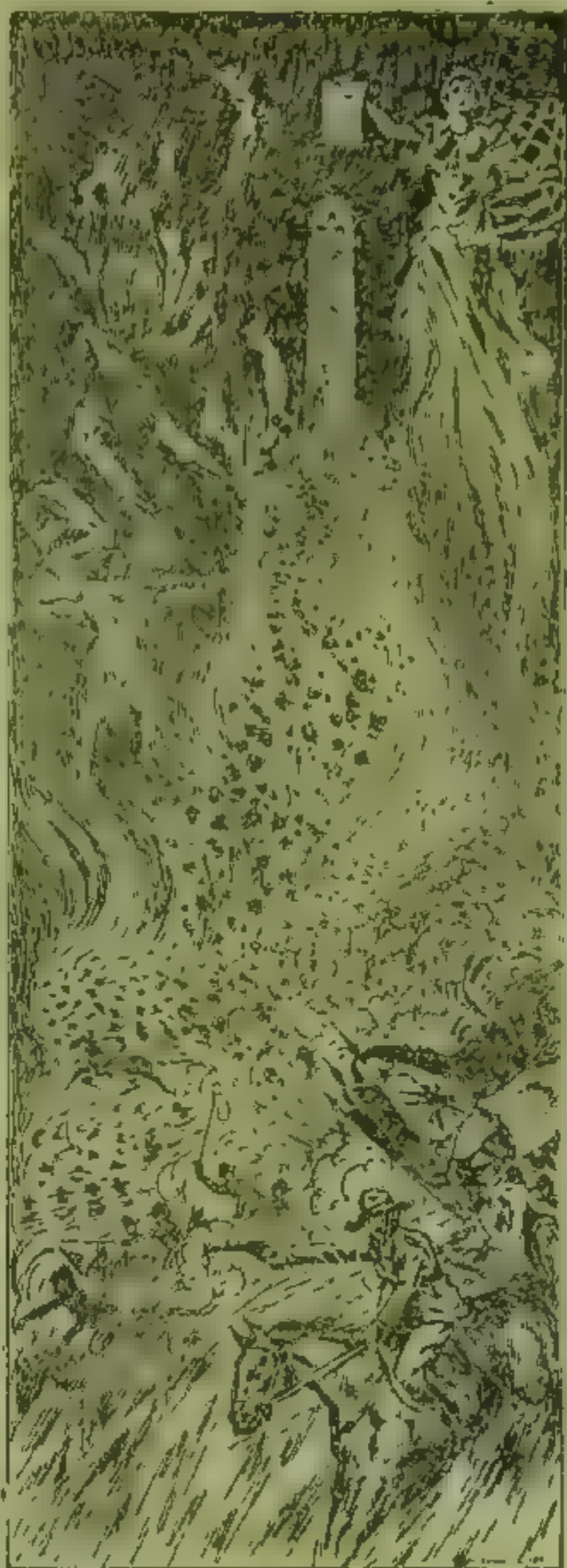
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MANILA
December, 1939





A SELECTED BIBLIOGRAPHY OF PHILIPPINE PALAEOGRAPHY

Compiled by

GABRIEL A. BERNARDO

Explanatory Note

The following works, dealing in whole or in part with Philippine palaeography, have been selected from the more extensive bibliographic data on Philippine languages which the compiler has accumulated for the last fourteen years. Materials, no matter how brief or fragmentary, which, in his opinion, may shed new light on the subject, are included. It is hardly necessary to add here that the compiler has confined his selection to materials which he has personally examined, and that the exclusion of items has been due either to their inaccessibility or to the fact that they offer nothing new or that they might merely tend to confuse or encumber existing knowledge.

Additions, suggestions, criticism or correction to this bibliography will be highly appreciated.



- EL ARCHIPIÉLAGO FILIPINO.** Colección de datos geográficos estadísticos, cronológicos y científicos, relativos al mismo, entresacados de anteriores obras ó obtenidos con la propia observación y estudio; por algunos padres de la Misión de la Compañía de Jesús en estas islas... Washington (D. C.) Impr. del gobierno, 1900, r. 2 v.
v.1, p. 221-226: "De la antigua escritura de los pueblos filipinos," includes interesting palaeographic specimens.
- BAI AGTAS,** Francisco. *Plorante at Laura; sinulat ng dakilang makatang tagalog...*, isinalin sa matandang katitangkang tagalog n. G. Y Santiago Cuino sa kahilingan ni Dr. Jose P. Bantug; may mga larawang guhit nina Dr. José S. Navarro at José (P.) Santos (anak). Maynila, Pehrero, 1933. 87 sheets.
This transcription is based largely on the innovations of Father Lopez.
- BANTUG,** José P. A historical survey of Philippine currency; a lecture delivered before the Academia Hispano-Americana de Ciencias y Artes de Cadiz, at the Botany (Lecture) Room, Rizal Hall, University of the Philippines, September 30, 1926. Manila, 1926. 41 typescript pages.
A pen-and-ink reproduction of the "Ancient Filipino Calendar" appears as a plate after page 1, a note on page 18 reads as follows: "The letter 'M' of the ancient Filipino writing appears at its (gold coin's) base in bold relief."
- BANTUG,** José P. Hubo imprenta en Filipinas con caracteres nativos movibles? December 5, 1937.
The MS and typewritten originals dedicated to Gabriel A. Bernardo. The same article subsequently appeared in *La Vanguardia*, Saturday, Dec. 11, 1937, p. 4; and in the *Philippines Free Press*, Dec. 18, 1937; p. 63.
- BANTUG,** José P. The system of writing among the ancient Filipinos. Manila, August 4, 1930. 12 typescript pages. (In his *Estudios sobre historia y prehistoria de Filipinas*).
Written by the author as President of the Philippine Numismatic and Antiquarian Society, August 4, 1930, and published in the *Philippines Herald*, August 7, 1930.
- BAZACO,** P. Evergiato. Culture of the early Filipinos; notes on ancient history of the Philippines. Manila, Univ. of Sto. Tomas press, 1933. iv+118p.
Linguistic and palaeographic parts in chapter 5, p. 67-68, followed by a palaeographic plate. The whole work original y appeared serially in *The Letran News*, 1936-1936.
- BELARMINO,** Cardenal Roberto Romulo Francisco. Libro a naisuratán amin ti bagás ti Doctrina Cristiana, nga naisurat iti libro ti Cardenal a agnagan Belarmino, ket inagon ti P. Fr. Francisco Lopez padre á S. Agustin, iti Sina santoy. Manila, Impreso en el Convento de S. Pablo... por Antonio Damba i Miguel Saico, 1621. 96+483p.
"El éxito de esta importante obra está juzgado con solo decir que de ella se han hecho las siguientes ediciones: 1688, 1736, 1767, 1832, 1846, 1854, 1882 y 1895." (W.E. Retana, *Orígenes de la imprenta filipina*, 1911 p. 100)
In the edition of 1895 (erroneously identified as "Tercera edición" on the title page), a textual description of the *Doctrina* is given (p. lxi-liv), followed by a complete transcription in Tagalog characters, consisting of 23 unnumbered pages.
- BERNARDO,** Gabriel A. (Letter to Dr. Paul R. Verzosa, September 6, 1937, in reply to the latter's communication of September 2, 1937). Manila, Univ. of the Philippines, 1937. 2 MS p.
Written in ancient Tagalog syllabary or "baybayin", expounding the propriety of adhering to the old syllabic writing without accepting the innovations introduced by Fr. Francisco Lopez and others.
- BEYER,** H. Otley. The Philippines before Magellan. (*Asia*, October, 1921, v. 21, no. 10, p. 861-866, 890, 892).
Palaeographic specimens on p. 865, consisting of photographic illustrations of (1) a bamboo love letter from Mindoro, and (2) an ancient Negros manuscript.
- BLUMENTRITT,** Ferdinand Die Mangianenschrift von Mindoro, (*Globus* [Baunschwieg], 1896, v. 69, p. 165-166).
- BOWRING,** John. A visit to the Philippines. London, Smith, Elder and co. 1859. v+434p.
Palaeographic matter on p. 221.
- BOWRING,** John. Een Bezoek aan de Philippijnsche eilanden. 's Gravenhage, H. C. Susan, 1861. 323p.
A Dutch translation of his "A visit to the Philippine Islands," ed. of 1859.
Palaeographic matter, p. 169-170, without specimens.
- BOWRING,** John. Una visita á las Islas Filipinas... Traducción con notas [por Jose del Pan] para la *Revista de Filipinas*. Manila, Imp. de Ramirez y Giraudier, 1876. xv+460p.
Brief discussion on the "alphabet" on p. 209-210.
"Es una traducción muy incompleta que da una idea forzosamente equívoca del original, del que se han dejado páginas sin traducir." (T. H. Pardo de Tavera, *Biblioteca Filipina*, p. 70)
- CALDERON,** Sofronio G. Dating Pilipinas. Maynila, Imp., Lib. at Papeleria ni J. Martinez, 1907. 127 p.
Discussion of Philippine palaeography in chapter 8—"Pagbasa't Pagsulat," p. 60-66. Cites such authorities as Mas, Marche, Jambaulo (sic), Chirino, Colin, Ezguerra, Totanca, and Barrows.
- CANSECO,** Mariano D. (Prof. Quiro, pseud.) Ang ating abakada; (Inayos nang makatugon sa kayamanan at kasalukuyang kalusugan ng wika, at tuloy magamit sa mga bagong dagdag sa sariling talatinigan). Philippine orthography; (Properly arranged with corresponding rules governing the use of ancient Filipino writing). Manila, 1937. 5 English and 5 Tagalog typescript pages, with 5 pages of palaeographic specimens.
- CARRO,** Andrés, y otros. Vocabulario de la lengua ilocana, trabajado por varios religiosos del Orden de N. P. S. Agustin, coordinado por el M.R.P. Predicador Fr. Andrés Carro, y ultimamente añadido, y puesto en mayor orden alfabético por dos religiosos del mismo orden. 1.ª ed. Manila, Establecimiento tipográfico del Colegio de Santo Tomas, á cargo de D. Manuel Ramirez, 1849. [12] + 366 + [5] p.
Sections 4 to 7 of his "Prólogo" contain a discussion of the Tagalog syllabary as first used in Padre Lopez's translation of Belarmino's *Doctrina* and in the introduction to his *Vocabulario*, giving examples of the various characters.
- CARRO,** Andrés, y otros. Vocabulario iloco-español, trabajado por varios religiosos del Orden de N. P. S. Agustin, coordinado por el M.R.P. predicador Fr. Andrés Carro, y últimamente aumentado y corregido por algunos religiosos del mismo orden. 2a ed. Manila, Establecimiento tipográfico de M. Perez, hijo, 1888 2p.l + viiv + 294, + 1p. Ed. by Fr. Mariano Garcia.
The same palaeographic material in the "Prólogo", as in the 1st edition, is found on p. iv-v.
- CASTRO,** Pedro Andrés de. Ortografía y reglas de la lengua Tagalog, acomodadas a sus propios caracteres...; Manila, 1776; reproducción del MS. ordenada por Antonio Graiño, según el ejemplar de su Colección Hispano-Ultramarina. Madrid, Librería General de Victoriano Suárez, 1930. ix + [2] + [1] p. (Monografías de la España Colonial, 2).
The University of the Philippines owns copy no. 7 of the 150 copies of the numbered facsimile edition of this work.
Retana, in his *Orígenes...* (entry no 23, note on p. 102a) refers to this work as "inédita," and criticizes de Castro's "criterio" as "demasiado estrecho..."
The author disagrees with Fr. Francisco Lopez and his followers in their attempts to reform the Tagalog syllabary by adding the cross (+), and sarcastically enjoins the reader to exercise discretion, thus: "... Y assi, como viejo experimentado te aconsejo menos cruces y mas Christos..." (p. 18, par. 9). He adheres to the old system of writing, but adopts the innovation of Fr. Lopez of using the cross (+) with respect to loan words.
- [The CATHOLIC TRUTH SOCIETY] A short history of the Filipino. Manila [Pub. by the Society, c1936] xii + 456 p., illus.
A comparative table of Philippine characters, on p. 21; brief discussion, on p. 43-44.

CAYTON, Geronimo C. A bibliography of the Philippine alphabets. (Manila, n.d.) 6 typescript pages (in J. P. Bantug, *Estudios sobre historia y prehistoria de Filipinas*).

Contains errors in names of authors, and includes some entries in which palaeographic material is negligible.

CHIRINO, Pedro. Relación de las Islas Filipinas y de lo que en ellas se trató los padres de la Compañía de Jesús, del P. Pedro Chirino de la misma compañía. Procurador de aquellas Islas. En Roma, por Estevan Paulino, Año 1604. 11+196p. + 2l.

This is the first book published in Europe which gives testimony to the wide extent of literacy of the early Filipinos. In chapter 17 entitled "De las Letras de los Filipinos," he states: "Son tan dados todos estos Isleños al escribir, i leer, que no ai casi, ombre; i mucho menos muger; que no lea, i escriba en letras propias de la Isla de Manila, diversissimas de las de la China, i Japon, i de la India; como se vera de su Alfabeto, que es este:" (Here follows a facsimile reproduction of the Tagalog characters with the corresponding equivalent in Spanish)... "Pero con todo esso sin muchos rodeos se entiendan, i dan a entender maravillosamente; i el, que lee, suple con mucha destreza, i facilidad las consonantes, que faltan..."

CHIRINO, Pedro. Relación de las Islas Filipinas. 2a ed. Manila, Imp. de E. Balbas, 1890. 275 p. (Biblioteca de la "Revista Católica de Filipinas")

This is popularly known as the edition of *La Revista Católica*, published complete instead of by installment, but poorly edited, without the palaeographic illustrations which appear in the first edition.

CHIRINO, Pedro. Relation of the Philippines Islands, and of what has there been accomplished by the Father of the Society of Jesus, by Father Pedro Chirino, of the same Society, Procurator for those Islands. At Roma, by Estevan Paulino, in the year MDCIV. [translated by Frederic M. Morrison and Emma Helen Blair] (in *The Philippine Islands 1493-1898*, ed. by E. H. Blair & J. A. Robertson, Cleveland, Ohio, Arthur H. Clark Co., 1904. v. 12, p. 189-321, and v. 13, p. 29-217, with plates and palaeographic illustrations).

The discussion "Of the Letters of the Philippines. Chapter xvii," as translated from the original, is in v. 12, p. 242-244.

COINS of pre-Spanish Philippines belonging to the collection of Dr. Jose P. Bantug. (Photographic plates of gold coins with ancient Tagalog character corresponding to Ma).

COLIN, Francisco. Labor evangelica, ministerios apostolicos de los obreros de la Compañía de Jesús fundación, y progresos de su provincia en las Islas Filipinas... Parte primera. Sacada de los manuscritos del Padre Pedro Chirino... Madrid, por Joseph Fernandez de Buendia, 1663. 22+820+24p.

Chapter 13, entitled "Del ingenio, lenguas, y letras de los Filipinos," describes the ancient Philippine syllabary and indicates how the characters were written. The following observations are worth noting:

"Las consonantes vitimas se supien en todas las dicciones, y assi para dezir *cantar*, se pone *anta*, solo vna C, y vna T. para dezir *barba*, bastan dos BB.

"Con todos estos suplementos, el que lee en esta lengua, si es diestro, no tiene dificultad en pronunciar las dicciones cabalmente, substituyendo las letras, que conforme al sentido se han de substituir;.....

Volume 1, chapter 13, p. 54-55 of the main text, sections 92 and 93, deals with the Philippine syllabary in exactly the same words as in the original edition.

Of the second edition, Retana says: "...el P. Pastells ha erigido á la Historia de Filipinas el mayor monumento noticioso que existe; pero de monumento de tales proporciones, que casi no se conside que pueda ningún otro superarle... Paso á paso, sin desmayar jamas, el jesuita del siglo XIX ha ido siguiendo al jesuita del siglo XVII; y punto por punto, el P. Pastells ha ido ilustrando todos los de Colin, con tan rico caudal de erudición, que asombra, anonada, abruma al lector. El P. Pastells aporta con su trabajo miles y miles de noticias extraidas de libros raros; de documentos inéditos, de papeles poco ó nada conocidos; ha hecho el más estupendo esfuerzo de investigación que concebirse puede; entre los filipinistas no tiene precedente un esfuerzo semejante..." (*Archivo del Bibliófilo Filipino*, v. 5, p. 513-514).

CUINO, Guillermo Y. Santiago. [Philippine palaeographic specimens]

These consist of the following pieces: (1) Copy of the title page of the "first book" printed in Manila by the xylographic method, 1593 (?); (2) a poem dedicated to President Quezon, written on banana leaf; (3) "Canto folklórico visayo, transliterado en pergamino (Feb. 9, 1929) (in Bantug Collection)

DELGADO, Juan [José] Historia general sacro-profana, política y natural de las islas del poniente llamadas Filipinas. Manila, Imp. de El Eco de Filipinas de J. Juan Atayde, 1892. xvi+1000+2 p. (Biblioteca Histórico Filipina, v. 1)

Palaeographic matter, with specimen of the Tagalog characters, is found in chapter 11, (p. 331-333) under the title "De las letras y policía de los naturales de estas islas"

According to Retana (in his *Aparato...*, v.8, no. 3123), this work is one of the most interesting historical sources in existence in Philippine bibliography. The natives esteem it very highly, because the author refutes with great sincerity the letter in which Fr. Gaspar de San Agustin attacks them crudely.

DOCTRINA Cristiana tagalog-española. Manila, (En el Parian de), Imprenta de los Dominicos, 1593.

Retana (in his *Orígenes...*, p67a, par. 5) states. "Es de suponer que el texto castellano iría en las páginas pares y el tagalo en las impares. El tagalo, en caracteres indígenas (*)"

Then at the footnote: (*) Al corregir estas pruebas, logramos ver un ejemplar de la unica obra de Hervás que no conocíamos: *Orígenes, formazions, mecanismo, ed armonia dell'idiomi* (Cesena, 1785), en cuya pág. 88 (plegada), va el *Avemaria*, acerca de la cual se advierte: 'La salutación el Tagalo del 1593 si legge nella Doctrina Cristiana Tagalog-Spagnuola, che con caratteri Tagali, e Romani si stampò da' Padri Domenicani nella loro stamperia di Manila l'anno 1593.'

EZGUERRA Domingo. Arte de la lengua bisaya de la provincia de Leyte... Tiene algunas advertencias de la lengua de Zebú, y Bool, las de Zebú señaladas con la letra Z, y las de Bool con la letra B, y juntamente algunos adverbios con su uso para hablar con elegancia. Manila, Imp. de la Compañía de Jesús, por Simon Pinpin, 1663. Texto, fols. 80.

"Libro notabilísimo, curioso y raro por llevar los caracteres con que escribian los naturales y que van en el primer fol. antes del 'Pro(e)mio'." (Angel Pérez y Cecilio Güemes, *Adiciones y continuación de "La imprenta en Manila" de D. J. T. Medina*, p. 80).

The only copy known *de visu* of this first edition was found by Perez & Güemes in the library of the University of Santo Tomas.

The palaeographic specimen above referred to also appears in facsimile on page xxxviii of Pedro Serrano Laktaw's *Diccionario Tagalog-Hispano*, 1914.

EZGUERRA, Domingo. Arte de la lengua bisaya de la provincia de Leyte... Tiene enxeridas algunas advertencias de la lengua de Zebú, y de Bool: las de Zebú señaladas con la letra Z, y las de Bool con la letra B, y juntamente algunos adverbios con su uso para hablar con elegancia. Reimpresas... en Manila en la Imp. de la Compañía de Jesús, por D. Nicolas de la Cruz Bagay, 1747. 41+77 fols.

In *Isagani*, March, 1927, p. 21-22, and in *Boletín de la Academia Filipina*, April 1, 1932, v.3, No. 4, p. 37-38, Prof. Jaime C. de Veyra discusses the rarity of this edition of Ezguerra's "Arte..." and states that only three copies of it are so far known: those of the British Museum, the Philippine National Library, and his personal copy. In 1930, however, I found a fourth copy in perfect condition in the Bodleian Library at Oxford, with the shelf mark: T.24ThB.

FAVRE, P[ierre, Étienne Lazare] Dictionnaire malais français. Paris, Librairie Orientale & Americaine, 1875. 2v.

v.1 has Table V entitled "Alphabet Tagal et Bisaya" on page xix, and occasional phrases in Tagalog and Bisayan characters throughout the text, taken evidently from Gaspar de San Agustin and from Mentrída, respectively.

GARDNER, Fletcher. Mangyan songs, tr. into Tagalog by Bocon, Damdam, and Cobla. [1905] 81.

"Typewritten. Translated from Tagalog into English by Fletcher Gardner, who is a contract surgeon of the U. S. army. The translators into Tagalog are Mangyans. Gardner reproduces the Mangyan alphabet, and gives a short description of the Mangyans." (J. A. Robertson, *Bibliography*, which is volume 53 of *The Philippine Islands 1493-1898*, edited and annotated by E. H. Blair and J. A. Robertson. See notes on page 418 of this volume.)

GARDNER, Fletcher. Three contemporary incised bamboo manuscripts from Hampangan Mangyan. *Journal of the American Oriental Society*, December, 1939, v.59, no. 4, p. 496-502.

"The scripts here transliterated and translated were collected by the writer in 1904 and 1905 at Bulalakao, Mindoro, P.I., at the request of Mr. Dean C. Worcester, Secretary of the Interior for the Insular Government, who was acting for Mr. Edward E. Ayer of Chicago. Two of these bamboos were deposited as part of the Ayer Collection in the Newberry Library of that city. The third bamboo was lost until January, 1939, when it was discovered among the papers of the late Dr. Joseph Gardner, father of the writer.

"All except the last were written from the Lewis and Clark Exposition of 1904 at St. Louis, Missouri, and are apparently letters concerning family problems, and particularly the matter of gambling. The fourth letter was apparently written to Sikadan, who was Chief of a considerable district inhabited by the Hampangan Mangyans. He was one of the party of Mangyans who occupied a village at the Exposition, but this particular bamboo must have been written after his return, probably early in 1905." (The author).

GARDNER, Fletcher, and MALIWANAG, Ildefonso. Indic writings of the Mindoro-Palawan axis San Antonio, Texas, Witte Memorial Museum, 1939. 84 mimeographed p., maps, illus.

The monograph includes five palaeographic tables as follows: one each of "Ancient alphabets compared with Tagbanua and Hampangan-Hanoo-o," of "Ancient Filipino alphabets," and of "Miscellaneous alphabets;" and two of "Tagbanua alphabets.

It also includes 48 Hampangan-Hanoo-o scripts by Luyon, the originals of which are in the Library of Congress; and 5 Tagbanua scripts, in the Ayer Collection, Newberry Library.

A short bibliography appears on p. 81.

HOLLE, Karel Frederik. Tabel van oud— en nieuw-Indische alphabetten... voor rekening van het Bataviaasch Genootschap van Kunsten & Wetenschappen. te Buitenzorg (Java), Gelithogr. en gedrukt door C. Lang, 1877. 50+1 plates.

Column J of the Tables on page 39, 41, 43, 45, and 47, give the Philippine specimens. Those on p. 39 are not specifically identified, while those on pages 41, 43, 45, and 47 were taken from "Ylocana" and Thevenot. Of greater importance are the tables giving the alphabets of old and modern India, since they serve as a good basis for verifying whether the assertions made by a number of writers to the effect that the Philippine syllabaries originated from India have any solid foundation.

HOLLE, Karel Frederik. Tabel van oud— nieuw— Indische alphabetten; Bijdrage tot de palaeographie van Nederlandsch Indie, uitgegeven door het Bataviaasch Genootschap van Kunsten en Wetenschappen. Batavia, W. Buining & co.; 's Hage, M. Nijhoff, 1882. 20 p.

Certain characters of the Kawi language have a very close resemblance to those of the Philippines.

HUMBLOT, Wilhelm von. Extraits d'une lettre [Tegel, ce 10 décembre, 1831] de M. le Baron G. de Humboldt à M. E. Jacquet, sur les alphabets de la Polynésie asiatique (*Nouveau Journal Asiatique*, June 1832, v. 9, p. 481-511).

Mainly on the Tagalog, Bisaya, and Bugis alphabets, extracted from Fr. Gaspar de San Agustin's *Compendio de la arte de la lengua tagala*, 1703 giving palaeographic tables on p. 509-510; and from Domingo Ezguerra's *Arte de la lengua bisaya de la provincia de Leyte...*, 1747.

For the complete text of this letter, see next entry.

HUMBOLDT, Wilhelm von. Lettre à Mr. Jacquet sur les alphabets de la Polynésie Asiatique. (in his *Ueber die Kawi-Sprache auf der Insel Java*, v. 2, book 3, part 2, 2d Supplement, p. 78-97)

"Mr. Jacquet hat die Gute gehabt, diesen Brief im neunten Bande des *Nouveau Journal Asiatique* abdrucken zu lassen. Er erscheint hier durch einige spätere Zusätze vermehrt, und durch Stellen des Aufsatzes des Hrn Jacquet erläutert, welcher die Veranlassung zu demselben gab." (Footnote, p. 78)

JACQUET, Eugene [Vincent Stanislas] Additions à une mémoire intitulé "Bibliothèque malaye." (*Nouveau Journal Asiatique*, [Paris], Dec., 1832, v. 10, p. 557-569).

The pages herein cited constitute part 3 of the "Additions..." to which the author refers in the beginning of the article as "...quelques détails sur la littérature originale des Tagales."

F. R. Blake, in his *Bibliography of Philippine Languages*, enters this article with the German title "Ueber tagalische Literatur," taken from F. Blumentritt's "Bibliotheca philologica," part 1, p. 84.

JACQUET, Eugene [Vincent Stanislas] Considérations sur les alphabets des Philippines. Paris, Imprimerie royale, 1831. 30 p.

On the back of the title page is printed the note: "Extrait du *Nouveau Journal Asiatique*," which is the same as *Journal Asiatique*, nouv. sér., v. 8, p. 1-30.

A palaeographic plate, consisting of (A) "Escritura de la Lengua Ylocana," and (B) material from Thevenot, appears opposite page 3.

The first part of the above article (p. 3-19) has been recorded separately under the specific title: "Notice sur l'alphabet yloc ou ylog"; and part 2 (p. 20-30), under the title "De la relation et de l'alphabet indien d'Iamboule,"—the latter being Appendix No. 1 to his "Mélanges malays, javanais et polynesiens."

JACQUET, Eugene [Vincent Stanislas] Notice sur l'alphabet Yloc ou Ylog. (*Nouveau Journal Asiatique*, [Paris] July, 1831, v. 8, p. 3-19).

A palaeographic plate (which is appended to his *Considération...*, p. 3) is inserted between p. 16 and 17.

KERN, Hendrik Eene bidrage tot de Kennis van 't oude Philippijnsche letterschrift. (in his *Verapreide geschrift...*, 1922, v. 10, p. 309-323).

Originally published in *Bijdragen tot de taal-, land- en Volkenkunde van Nederlandsch-Indië*, 1885, 4e Volgreeks deel 10, p. 56-72.

This is a study on the ancient Tagalog writing undertaken particularly in connection with T. H. Pardo de Tavera's *Contribución para el estudio de los antiguos alfabetos Filipinos*.

KITASATO, Takeshi. [Structure of the Japanese language] Osaka, (Japan) The Shien Kai Association, 1927. [41] + 87 p. + 21 + 241 p. + 21. plates.

The second photographic plate shows illustrations of bamboo inscriptions and a facsimile of a letter of the late Justice Ignacio Villamor, certifying to the effect that said inscriptions are in Mangyan characters.

On the verso page of the same plate are two palaeographic tables: (1) Tagala, and (2) Old Japan, and a facsimile reproduction of the title page of Justice Villamor's *La antigua escritura filipina*.

Other palaeographic matters are: (1) on the verso of plate after page 90 (second paging): "Ancient Philippine Alphabets," including Tagalog, Zambal, Bisayan (Panay), Manguian (Mindoro), Visayan (Cebu), Tagbanuas (Paragua), Iloko, Javanese (Literary), Bugi (Celebes); and Lampong; (2) Discussions on Tagalog, Pampangan, Pangasinan, Iloko, and Bisaya, with palaeographic specimens, p. 109-113.

KROEBER, Alfred Louis. Peoples of the Philippines... N. Y. [American museum press] 1919. 224p. (American museum of natural history. Handbook series, No. 8).

Gives a brief discussion of Philippine alphabets, with illustrations showing similarity between the Tagbanua and Tagalog characters; also gives the equivalent of each character in the Roman alphabet, (p. 203-205).

LANDOR, Arnold Henry Savage. *The gems of the east; sixteen thousand miles of research travel among wild and tame tribes on enchanting islands; with numerous illustrations, diagrams, plans, and map by the author.* New York & London, Harper & brothers, 1904. xiii+[1]+[567] p.

Brief statements on the ancient writings of the Filipinos are found on pages 62-63, and 156-157.

LENDROYRO, Constantino. *The Tagalog language; a comprehensive grammatical treatise adapted to self-instruction and particularly designed for use of those engaged in government service, or in business or trade in the Philippines.* 2d ed. Manila, Printed by Juan Fajardo, 1909. cxvi+448+[8]+55 p.

The 8 unnumbered pages contain the Alphabetical index to the grammar, while the last 55 pages, with a separate title page, contain the Tagalog Key to the English exercises.

Under the heading "Orthography," (p. 3-8) first paging, the author discusses the ancient writing system of the Tagalog, with palaeographic illustrations on page 3.

LISBOA, Marcos de. *Vocabulario de la lengua Bicol, primera y segunda parte.* En la primera se pone primero la voz o raíz del Bicol, conjugada por las especies, ó conjugaciones, que la raíz admite; y en la segunda primero el Castellano, y despues su significación en el dicho Ydioma con sus acentos, y explicación de las metáforas, que el Ydioma tiene; obra que dexo escrita nro. chmo, hermano Fr. Marcos de Lisboa... Sampaloc [Manila], Impreso en el Convento de Nuestra Señora de Loreto, Año de 1754. 71+764+172 p.

LISBOA, Marcos de. *Vocabulario de la lengua Bicol...* reimpresso a expensas del Exmo. Ilmo. y Rmo. Sr. Dr. D. Fr. Francisco Gainza... Obispo de Nueva Cáceres. [2a ed.] Manila, Establecimiento tipografico del Colegio de Santo Tomas, 1865. 417+[104] p.

At the beginning of each letter of the alphabet in the "con este carácter," or, "la escriben con este caracter," followed by a space evidently intended for the corresponding syllabic symbol in Bicol characters, but which is not supplied in the printed edition.

LOPEZ, Francisco. *Gramática ilocana... corregida y aumentada por el P. Carro.* 3a ed. Malabon, [Estab. tip. lit. del Asilo de Huérfanos] 1895. xvi+354+[2] p.

On page 321 appears palaeographic matter under the title: "Alfabeto usado por el P. López en el Catecismo ilocano."

MALLAT [de Basilan], Jean [Baptiste] *Les Iles Philippines considérées au point de vue de l'hydrographie et de la linguistique; ou, Description des mers, des côtes, des détroits, des golfes, des ports, des anes, des mouillages, brassiages, aiguages et dangers la cet archipel; suivie d'un coup d'oeil sub les idomes de ces îles, d'un recueil de phrases, de dialogues, et d'un vocabulaire français, tagalog, et bisaya.* Paris. Imprimerie Pollet et Co., 1843. xii+108+60 p.

At the end is attached a "Tableau des anciens caractères de la Langue Tagalog." The 60 pages on "Idiomes de Iles Philippines" appear as Chapter 25, vol. 2, of his "Les Philippines..."

MALLAT [de Basilan], Jean [Baptiste] *Les Philippines; histoire, géographie, mœurs, agriculture, industrie, et commerce des colonies espagnoles dans l'Océanie.* Paris, Arthus Bertrand, 1846. 2v.

"Tableau des anciens caractères de la langue Tagalog," in v. 2, opposite p. 166.

Discusses "Idiomes de Iles Philippines," (v. 2, chapter 25, p. 163-238). Cf. his *Les Iles Philippines, part 2* (preceding entry)

MARCHE, Alfred. *Luçon et Palaouan; six années de voyages aux îles Philippines.* Paris, Hachette et Cie., 1887. vi+406+ p., pl.

Important, particularly with reference to the Tagbanua language.

"...Alfredo Mrache (*Luçon et Palaouan*) trae sin embargo datos más nuevos y recientes sacados de la tribu de los Tagbanuas (Paragua) que aun hoy día se valen de

este alfabeto, y estos datos modifican mucho los conocimientos hasta hace poco en boga sobre esta materia." (José Rizal in his Note (1), p. 291 of Antonio de Morga's *Sucesos de las Islas Filipinas*, 1890).

MARCILLA y MARTIN, Cipriano. *Estudio de los antiguos alfabetos filipinos.* Malabon, Tipo-litografía del Asilo de Huérfanos, 1895. 107+[1] p., pl.

This is a worthy attempt at a critical evaluation of the various works on Philippine palaeography which came to the author's notice. It contains 25 palaeographic tables (20 as part of the paged text and 5 as plate insertions), reproduced from various sources. Although Retana claims that Father Marcilla omitted other important works (*Aparato bibliográfico*, v. 3, p. 1342, entry No. 3679); and Pardo de Tavera states that "el autor no entiende una palabra de cosas de paleografía, cosa que se revela leyendo su obra," (*Biblioteca Filipina*, p. 248, entry No. 1616); the latter, nevertheless, has to admit that the work is a conscientious study which merited the gold medal awarded to it in the regional exposition held in Manila in 1895, (*ibid.*)

MARRE, Aristide. *Grammaire Tagalog, composée sur un nouveau plan.* (*Bijdragen tot de taal-, land- en volkenkunde van Nederlandsch-Indië*, 1901, v. 53, p. 547-592.)

The ancient syllabary of the Tagalog and their present alphabet are given on p. 547-549.

MARRE, Aristide. *Proverbes, maximes et conseils traduits dv. Tagalog, (langue principale des Philippines)* (*Accademia delle scienze di Torino. Atti*, April 20, 1900, v.35; p. 734-747).

An explanation of the Tagalog syllabary is given in the introduction.

MARTINEZ VIGIL, Ramon. *La escritura propia de los Tagalos* (*Revista de Filipinas*, 1o de Agosto, 1876, v. 2, no. 3, p. 33-37).

Opposite p. 33 is an unpagged table of Tagalog characters, under the title: "Alfabeto de isla de Luzon," in which the following footnote appears: "Parece que más tarde se introdujo en el alfabeto tagalo la letra siguiente: va" (followed by the corresponding character).

MAS, Sinibaldo de. *Informe sobre el estado de las Islas Filipinas en 1842.* Madrid, Enero de 1843. 2 v. (variously paged).

A brief description of the art of reading and writing among the ancient Filipinos is given in v. 1, p. 25-26, preceded by a palaeographic chart showing written characters of Pangasinan or Cabaloan, Ilokos, Batangas, Pampanga, Bulacan and Tondo; fragment of a document of transfer of land, written in Bulacan in 1652; two signatures with equivalents in Roman letters; and a tablet inscription found in 1837 by an expeditionary party in the mountains inhabited by the Igorotes.

An English translation of this article is entered in this bibliography under PIDDINGTON, H., with the title of "A notice of the alphabets of the Philippine Islands..." (q.v.).

MENTRIDA, Alonso de. *Arte de la lengua bisaya hiliguayna de la isla de Panay.* Manila, Imprenta de Don Manuel Memije, por Don Anastacio Gonzaga, año de 1818. 47+247 p.

"En 1637 debió de publicarse la primera edición... En *1894 (núm. 3537) volvió á reimprimir este Arte, corregido y aumentado, Fr. José Aparicio; al tratar de esta última y más pulida edición, consagramos á importante obra toda la extensión que merece. Aquí añadiremos únicamente que en la edición de *1818 (y es de suponer que en la de 1637) va una muestra de los caracteres del alfabeto indígena." (W. E. Retana, *Aparato bibliográfico*, v. 2, p. 497, entry no. 511).

MEYER, Adolf Bernhard. *Die Mangianenschrift von Mindoro; herausgeben von A. B. Meyer and A. Schadenberg; specieil bearbeitet von W. Foy.* Berlin, Verlag von R. Friedlander & Sohn, 1895. 34 p., with 4 pl. (Abhandlungen und Berichte des königlichen zoologischen und anthropologisch-ethnographischen Museums zu Dresden, 1894/95, No. 15.).

The first three plates are photographs of bamboo manuscripts in Mangyan syllabary, while the fourth plate is a comparative table of Tagalog, Tagbanua, and Mangyan characters, taken from Lopez, Marcilla, Marche, Paterno, and the bamboo specimens.

MILLER, Merton L. The Mangyans of Mindoro. (*Philippine Journal of Science*, June, 1912, v. 7, no. 3: p. 135-156, followed by 10 photographic plates).

The section on "Language" (p. 153-154) gives some relevant facts about the ancient system of writing not only of the Mangyans but also of the Iloko, Tagalog, Pangasinan, and Bisayan peoples, evidently taken largely from the work of Pardo de Tavera (*Contribución para el estudio de los antiguos alfabetos filipinos*, also included in this bibliography).

MINGUELLA DE LAS MERCEDES, Toribio. Ensayo de gramática hispano-tagala. Manila, Establecimiento tipográfico de Plana y Ca., vi+[7]+302 p.

Retana considers Father Minguella as one of the greatest Filipinologists among the members of the religious corporations in the Philippines, who, aside from possessing a sound knowledge of Tagalog, has proven by his various writings that he was also familiar with linguistic science. (See his *Aparato bibliográfico*... v. 2, p. 872-874, entry no. 1648).

Chapter one of this grammar deals with the "Abecedario tagalo," giving palaeographic specimens (p. 8-9).

MONTANO, Joseph. Rapport à le Ministre de l'Instruction Publique sur une mission aux Iles Philippines et en Malaisie (1879-1881). [Paris, Imprimerie Nationale, 1885] [200] p., 32 pl., 2 maps.

Extract from *Archives des missions scientifiques et littéraires*, 3^e série (1885), v. 11, p. 271-479.

Tagalog and Bisayan syllabaries appear on page 417.

MONTBLANC, Charles, comte de. Les Iles Philippines. Paris, Imprimerie de Madame Veuve Rouchard-Huzard; Jules Tremblay, Gendre et successeur, 1877. 60+[1] p.

In the copyright page "Extrait des Mémoires de la Société des Études japonaises, Sessions de 1876, — tome I^{er}, partie."

Part 5, entitled "Langue Tagalog," (p. 37-45) discusses the importance of this language, giving reference (p. 40) to the ancient Tagalog characters as follows; "(2) Voy. les signes de l'ancien alphabet tagalog, que nous avons reproduit sur la Pl. I."

An earlier article by the same author, with the same title, is entered in Pardo de Tavera's *Biblioteca Filipina* (p. 270, entry no. 1751) and by the Library of Congress, with the note: "Extrait de la *Revue contemporaine*, Paris Guillaumin, 1864. 2 p.l. 78 p."

MORGA, Antonio de. Sucesos de las Islas Filipinas; dirigido a Don Christoval Gomez de Sandoval y Rojas, Duque de Cea, por el Doctor Antonio de Morga... Mexico, en casa de Geronymo Balli, por Cornelio Adriano Cesar, año 1609. 51+172 ff., frontis.

Some copies have the title-page engraved with the following title: *Sucesos de las Islas Philippines dirigidos a Don Christoval Gomez de Sandoval y Rojas Duque de Cea. Mexico ad Indos, Anno 1609*...

"This is the first secular history devoted to the Philippines, and one of the best ever written. Morga had a high idea of the early civilization of the Filipinos; and writes with the assurance of one who had made a close study of his subject. The MS. of this work was dated 1607 and bore the following title: "Descubrimiento, conquista, pacificación y población de las Islas Philippines," and was dedicated "A la Magestad Catholica del Rey Don Phelipe III, nuestro Señor," as is mentioned by Torrubiá, both title and dedication being changed in the printed edition." (J. A. Robertson, *Bibliography*, p. 110).

Chapter 8, p. 139-140 discusses the Philippine languages and ancient characters.

MORGA, Antonio de. The Philippine Islands, Moluccas, Sam, Caniboula, Japan, and China, at the close of the sixteenth century; . translated from the Spanish, with notes and a preface, and a letter from Luis Vaez de Torres, describing his voyage through the Torres Straits, by Henry E. J. Stanley. London, Printed for the Hakluyt society, 1868. xxiv+[1]+431 p., frontis., pl. (Works issued by the Hakluyt society, ser. 1, v. 39).

"Language and Writing." in chapter 8, p. 294-295, with a footnote containing a reproduction of a palaeographic plate as given by Thevenot (see entry under this name, below).

MORGA, ANTONIO de. Sucesos de las Islas Filipinas... obra publicada en Méjico el año de 1609, nuevamente sacada a luz y anotada por José Rizal, y precedida de un prólogo del Prof. Fernando Blumentritt. Paris, Libreria de Garnier Hermanos, 1890. xxxvi+[1]+374. p.

The discussion of the various Philippine languages and the ancient system of writing (p. 290-292) is supplemented by critical notes by Rizal.

MORGA, Antonio de. Sucesos de las Islas Filipinas; translated by Alfonso de Salvia, Norman F. Hall, and James Alexander Robertson. (in *The Philippine Islands, 1493-1898*, ed by E. H. Blair & J. A. Robertson. Cleveland, Ohio, Arthur H. Clark co., 1904: v. 15, p. [25]-[289], and v. 16, p. [25]-[209]).

See v. 16, p. 115-117, for the discussion on language and ancient system of writing of the Filipinos.

MORGA, Antonio de. Sucesos de las Islas Filipinas. Nueva edición, enriquecida con los escritos inéditos del mismo autor, ilustrada con numerosas notas que amplían el texto y prolongada extensamente por W. E. Retana. Madrid, Libreria General de Victoriano Suárez, 1909 180+591 p. illus.

The discussion of the Philippine languages and the ancient system of writing on p. 189-190 is supplemented by critical notes (nos. 111 and 112) by Retana on p. 467-469.

ORTIZ, Tomas. Arte y reglas de la lengua tagala. Sampaloc, [Manila], Impreso... en el convento de Nra Señora de Loreto, año de 1740. [12]+135 [6] p.

Chapter 10 contains a paragraph which deals with the Tagalog characters.

PAHATI, Eustaquio. Ang abakadang pilipino. [Manila, Privately printed, c1925] 42+34 p., portraits.

The text is written in Tagalog characters with their corresponding equivalents in romanized words. The introduction of the symbol for *Ru* as differentiated from *Du*, and the distinction between *E* and *I*, and *O* and *U*, are clearly innovations not inherent in the original ancient Tagalog system of writing.

PALUZIE Y CANTOLOZELLA, Esteban. Paleografía española...; comprende una sucinta historia de la escritura, adornada con los caracteres antiguos y modernos que cada nacion ha tenido; un resumen del Ensayo sobre los alfabetos de las letras desconocidas que se encuentran en las mas antiguas medallas y monumentos de España, que publicó D. Luis José Velasquez; un extracto del Alfabeto de la lengua primitiva de España de D. Juan Bautista Erro y Azpiroz; un diccionario de las abreviaturas romanas que se hallan en las lápidas; varias inscripciones romanas, godas, árabes, hebreas y cristianas; la Biblioteca Universal de D. Cristóbal Rodríguez; lo mas selecto de la Paleografía española del P. Estéban de Terreros y Pando; lo mas esencial de la Escuela Paleográfica, o de leer letras antiguas por el P. Andres Merino; y la Paleografía catalana. Barcelona, Autografía del autor, Septiembre de 1846. viii+466 p. in folio.

Philippine palaeographic specimens on p. 46-48

PARDO DE TAVERA, Trinidad H. Les anciens alphabets des Philippines. (*Annales de l'Extrême-Orient*, Paris, 1885, p. 204-210, 232-239, with one plate of palaeographic specimen)

The author states in this article that the ancient Philippine characters were no longer in use, an error which he corrected later, after receiving the information that the Mangyans of Mindoro and the Tagbanuas of Paragua were still using them.

PARDO DE TAVERA, Trinidad H. Contribución para el estudio de los antiguos alfabetos Filipinos. Losana, Imprenta de Jaunin hermanos, 1884. 30 p., with one palaeographic plate.

This monograph is dedicated to Prof. Ferdinand Blumentritt, Paris, July 1, 1884. The author supplements the essential points from the works of Jacquet and Mas with his own findings.

PATERNIO, Pedro Alejandro. *La antigua civilización tagalog* (Apuntes). Madrid, M. G. Hernandez, 1887. 411 p.

Although Pardo de Tavera and Retana consider most of this author's works as fantastic, his Philippine palaeographic specimens have been cited by such writers as Meyers & Schadenberg, Villamor, and others.

For his discussion on Philippine characters, see p. 86-82.

PATERNIO, Pedro Alejandro. *Los Itas*. Madrid, Imprenta de los sucesores de Cuesta, 1890. viii+349 p., pl.

Discussion on language, p. 232-276.

Two palaeographic tables are appended at the end of the book: (1) "Cuadro paleográfico de las Islas Filipinas, comparado por Don Pedro Alejandro Paterno"; (2) "Estado actual de escritura filipina en sus antiguos caracteres—Mangyanes de Mindoro."

PATERNIO, Pedro Alejandro. *Los Itas*. 2a ed. Manila, Tip. litotype del colegio de Santo Tomas, 1915. viii+232 p., pl. "Idioma," p. 117-147.

The same palaeographic tables as found in the first edition (above) are appended at the end of this work.

PAVON, Jose Maria. *Los cuentos de los indios de esta isla; escrita en Jimamaylan, año de 1838*. Las antiguas leyendas de la isla de Negros. (Terminado en Jimamaylan, por Juan Antonio Collado a 30 de Noviembre del año de 1839). (4 MS parts)

Palaeographic specimens: part 1, p. 95.

PIDDINGTON, H. A notice of the alphabets of the Philippine Islands translated from the *Informe sobre el estado de las Islas Filipinas* of Don Sinibaldo de Mas. (*Journal of the Asiatic Society of Bengal*, 1845 v. 14, p. 603)

See the specific citation under MAS, Sinibaldo, in this bibliography.

PONCE, Mariano. *Paunang salitâ* (in Schiller, Friedrich von. *Wilhelm Tell*... tinagalog ni José Rizal, at ipinalimbag at linagyan nang Paunang-salitâ at manga paliwanag ni Mariano Ponce. Manila, Libreria Manila Filatélico, 1907)

Section IV, p. 18-19, of this preface, deals with modern Tagalog orthography, and mentions the old characters of the Tagalog, giving the symbol for the syllabic character *nga*.

RAFLES, Sir Thomas Stamford. *Antiquarian, architectural, and landscape illustrations of the History of Java*... London. H. G. Bohn, 1844. 1 map and 92 plates.

Plate 89 gives a table of Ugi or Mengkâsar alphabet, indicating the method by which the vowel ending *a* of each syllabic character is changed to *e*, *i*, *o*, or *u*, similar to the changes in the Tagalog characters.

Certain syllabic symbols are similar to those of ancient Tagalog writing, as given in plates nos. 81, 82, 83, and 84.

RETANA, Wenceslao Emilio. *Los antiguos alfabetos de Filipinas* (Notas bibliográficas). (*La Política de España en Filipinas*, 21 Mayo 1895, v. 5, no. 112, p. 129-137).

This is a critical review of Father Marcillas' *Estudio de los antiguos alfabetos filipinos* (q. v.), including a bibliographic survey of works published on the subject of Philippine palaeography previous to the publication of this treatise.

Also issued as a separate.

RETANA, Wenceslao Emilio. *Aparato bibliográfico de la historia general de Filipinas, deducido de la colección que posee en Barcelona la Compañía General de Tabacos de dichas islas*. Madrid, Imprenta de la Sucesora de M. Minuesa de los Rios, 1906, 3 v.

Works touching on Philippine palaeography are described in this bibliography in the following entries: in v. 1, entries nos. 57, 122, 173, 219, and 397; in v. 2; entries nos. 511, 611, 711, 712, 742, 747, 1648, and 2138, in v. 3 entries nos. 2902; also in the annotations to other works.

REYES Y FLORENTINO, Isabelo de los. *Historia de Ilocos*. 2a ed. Manila Establecimiento tipográfico La Opinión 1890. 2v. (Bib. de la "España Oriental").

Chapter 2, entitled "Palaeografía," appears in v. 1, p. 40-64, with a palaeographic plate opposite page 42.

REYES Y FLORENTINO, Isabelo de los. *Las Islas Visayas en la época de la conquista*, 2a ed. Manila, Tipo-litografía de Chofré y Ca., 1889. 114 p. +2L (Biblioteca de "La España Oriental").

Chapter 8, p. 81-95, is devoted to Palaeography, with a plate of palaeographic specimens opposite p. 82.

RIZAL, José. *Ang huling paalam; tinagalog at isinatituk sa matandang baybayin* n Jose N. Sevilla. (Manila, The translator, 1939) 2 portraits and 7 pages of Tagalog text. Issued as a reprint, limited to 6 copies.

RIZAL, José. *Sobre la nueva ortografía de la lengua Tagalog* *La Solidaridad*, Madrid, 15 Abril de 1890, v. 2, no. 29, p. 88-92).

Rizal gives a brief discussion of the ancient Tagalog writing, and refers to the work of Pardo de Tavera on Tagalog palaeography as having given him the idea of introducing the new Tagalog orthography.

This article appears in German translation by Ferdinand Blumentritt, under the title: "Die Transcription des Tagalog von Dr. Jose Rizal in *Bydragen tot de taal-, land- en volkenkunde van Nederland Indië* 1893, v. 42, p. 311-320.

ROMUALDEZ, Norberto. *Alfabeto Tagbanwa*. (*Cultura Filipina*, October, 1914, v. 5; no. 1, p. 53-82).

Gives a brief discussion of the Tagbanwa alphabet, followed by palaeographic material, p. 59-82.

ROMUALDEZ, Norberto. *The psychology of the Filipinos*; lecture delivered in the Hall of the Ateneo de Manila on February 13th, 1924. Baguio, Catholic school press, 1925. 75 p., illus.

This also appears serially in *The Little Apostle of Mountain Province*, June, 1924 to November, 1925, v. 1 & 2.

ROMUALDEZ, Norberto. *Tagbanwa alphabet, with some reforms proposed by Norberto Romualdez*.. Manila, Imprenta "Cultura Filipina," 1914. xiv+24 p.

This is a translation of his monograph entitled "Alfabeto Tagbanwa" which appeared in *Cultura Filipina*, October, 1914, v. 5, no. 1, p. 53-82. The Spanish text is reprinted on the recto pages preceded by the English translation on the verso pages, from page i to page xiv. The palaeographic material appears on the pages numbered consecutively from 1 to 24, with the verso pages blank.

ROMUALDEZ, Norberto. *Tres documentos en escritura Filipina antigua, hallados en el territorio del municipio de Pontevedra, Negros Occidental, y expuestos en la División Filipina de la Biblioteca y Museo de Filipinas en Manila; su transliteración y traducción*. *Philippine History Quarterly*, September, 1919, v. 1, No. 1 p. 2-13).

Document A is an invocation to the "Adarna" bird; Document B seems to be a song, perhaps one which goes with the native dance called "Lolay"; and Document C is of descriptive nature, dealing with some mythological subject. The author believes that these documents were written after the arrival of the Spaniards in the Philippines.

SAN AGUSTIN, Gaspar de. *Compendio del arte de la lengua tagala*.. (Año 1703). Segunda impresion. Sampaloc [Manila] Imprenta de Nuestra Señora de Loreto, Año de 1787. 71+192p.+6l.

On pages 168-170, under the heading "De los caracteres y escrituras," are reproduced the ancient characters of the Tagalogs.

SAN AGUSTIN, Gaspar de. *Compendio de la arte de la lengua tagala*. 3a ed. Manila, Imprenta de "Amigos del País," 1879. 168 p.

Gives a short discussion of the old characters and writings of the Tagalogs, together with palaeographic illustrations, on p. 142-144.

SAN ANTONIO, Juan Francisco. *Chronicas de la apostolica provincia de S. Gregorio de religiosos descalzos de N. S. P. S. Francisco en las Islas Philipinas, China, Japon, &c.*... Sampaloc [Manila] Imprenta de Nuestra Señora de Loreto, 1738, 1741, 1744. 3 v.

v. 1, book 1, chapter xli, p. 144-146, paragraphs 417-423, deal with the languages and ancient writing of the

Filipinos, under the heading "De las letras, lenguas, y policía de los Philipinos."

"Las Consonantes son trece; pero nunca solas, porque siempre va la Vocal con ellas," says this author. The symbols are not specified, but this seems to corroborate the note of Martinez Vigil that the syllabic character *ua* was a later addition. It is to be noted, however, that this sound is inherent in the Tagalog language.

SAN BUENAVENTURA, Pedro de. Vocabulario de lengua tagalo; el romance castellano pvesto primero. Pila, Impreso por Thomas Pinpin y Domingo Loag, Tagalos. Año de 1613. [8]+707 p.

The Tagalog characters are given at the beginning of the list of Spanish words under each letter of the Roman alphabet. Specimen No. 15 of *Marçilla* is attributed to San Buenaventura, with the symbol for *Ga* erroneously made also to represent *A*.

SAN JOSEPH, Francisco [Blancas] de. Arte y reglas de la lengua Tagala. En el partido de Bataan por Thomas Pinpin, Tagalo, Año de 1610. [16]+311+[3] p.

The duplication of page 256, with the second numbering which should have been p. 257, has thrown the subsequent pagination so that the recto pages bear the even numbers and the verso pages the odd numbers, up to page 311.

This original edition contains descriptions and specimens of ancient Tagalog characters on the second numbered page (under "Advertencia Segunda") and on pages 274, 300, and 302.

"En la primera edición de la Gramática del P. San Joseph, la primera que se imprimía sobre el Tagalog... aparecieron muchas palabras escritas con caracteres propios; pero en las siguientes ediciones de este importante obra (1752 y 1838), se han suprimido estas palabras, sin duda por la misma razón que evocó el P. Totenes para no darnos muestra de la escritura." (T. H. Pardo de Tavera, *Contribución para el estudio de los antiguos alfabetos filipinos*, p. 8).

SAN JOSEPH, Francisco [Blancas] de. Libro de las excelencias del Rosario, y sus misterios, en lengua (y letra?) tagala. Binondo, Imprenta de Juan de Vera, 1602.

"Título, pie de imprenta y fecha deducidos; obra enteramente desconocida hoy; la primera estampada en Filipinas por el prodecimiento de la tipografía..." "El P. Fr. Francisco Blancas ha impreso en letra y lengua Tagala de Filipinas un libro de nuestra Señora del Rosario el año de mil y seiscientos y dos, que fue el primero que desta, ni de otra materia allá se ha impreso..." (W. E. Retana, *Orígenes de la imprenta filipina*, p. 68). The latter quotation was taken by Retana from A. Fernandez, *Historia eclesiástica*, p. 303.

SANCHEZ Y GARCIA, Juan. Sinopsis histórica documentada de la Universidad de Santo Tomas de Manila, desde sus orígenes hasta nuestros días. Manila, Tip. de la Universidad de Santo Tomas, 1928. 187 p.

With 4 palaeographic plates; an English translation by James S. Bass, was published in 1929.

SANTA INES, Francisco de. Crónica de la provincia de San Gregorio Magno de religiosos descalzos de N. S. P. San Francisco en las Islas Filipinas, China, Japon, etc... Manila, Tipo-Litografía de Chofré y comp., 1892. 2 v. (Biblioteca Histórica, v. 1).

v. 1, chapter 6, p. 41-47, is devoted to "Letras, lenguas, trajes y otras costumbres antiguas de los Philipinos."

SANTAMARIA, Alberto. Estudios históricos de la Universidad de Santo Tomas de Manila (de UNITAS, vol. xv-xvi, 1936-1938). Manila, Tip. Pont. de la Universidad de Santo Tomas, 1938. 230 p.

Chapter vii (p. 154-194): "El 'Baybayin' en el Archivo de Santo Tomas (Algo de la paleografía Tagala)"

SATTLER, Paul, und **SELLE**, Götz v. Bibliographie zur Geschichte der Schrift bis in das Jahr 1903. Linz, Franz Winkler, Verlag "Im Buch laden," 1935. xx+234 p. (*Archiv für Bibliographie*. Beiheft 17).

The section on Philippine palaeography includes entries nos. 1774 to 1793 (p. 122-123), with a footnote

acknowledgment which reads as follows: "Einige Titel in diesem Abschnitt sind Herrn Bernardo, Leiter der Universitätsbibliothek zu Manila zu verdanken."

SAWYER, Frederic Henry. The inhabitants of the Philippines. London, Sampson Low, Marston and co., 1900, xxviii+422 p., front, pl.

On p. 209, the author cites Morga stating that "the Tagals wrote their language in the Arabic character." On p. 315, he states that he "was surprised to find the Tagbanúas could read and write," and refers to Father Lorenzo Zapater as having furnished him a copy of the Tagbanúa alphabet of sixteen or seventeen letters, which he reproduces and describes on p. 319-320.

SCHEERER, Otto. The Nabaloi dialect. Manila, Bureau of Printing, 1905. 1 l+85-199 p., with plates lxiii-xci (incl. map). (P. I. Dept. of the Interior, Ethnological Survey publications, v. 2).

"Writing and popular songs," on p. 147-150.

SERRANO LAKTAW, Pedro. Breves observaciones a guisa de monumentos dedicado a la memoria de los insignes varones graves que cultivaron, fijaron y conservaron el idioma y escritura tagalogs. (in his *Diccionario Tagalog-Hispano*. Manila, Imp. y lit. de Santos y Bernal, 1914, p. i-xxxv).

Gives an interesting discussion of the Tagalog *baybayin* or ancient writing, and refers to the *Arte de lengua bisaya* by Fr. Domingo Ezguerra (edition of 1663), from which a page containing specimens of ancient Filipino writing is used as illustration on p. xxxviii of the *Diccionario Tagalog-Hispano*, above cited.

SERRANO LAKTAW, Pedro. Estudios gramaticales sobre la lengua Tagalog. (Obra póstuma). Manila, Imprenta de Juan Fajardo, 1929, 369 p.

Under the heading "Del baybayin o alfabeto," p. 7-8, is a brief summary of what the author wrote more in detail in the introduction to his *Diccionario Tagalog-Hispano* (q. v.).

SEVILLA, Jose N. Ang A B K ng wikang Tagalog. n. d.

A brief discussion of the subject which he has treated at greater length in his later works.

SEVILLA, Jose N. Ang huling paalam ni Gat Jose Rizal, 1861-1895 (?); tinagalog at isinatitik sa matandang baybayin...

For fuller description, see entry under RIZAL, Jose, *Ang huling paalam*, in this bibliography.

SEVILLA, Jose N. Ang palapantigan ng wikang Tagalog; isaag ganap na pagaaral ng mga halaga ng mga katutubog titik na datihaag kagyat na pantig at nag kinalalabasan ng tumbasan ng mga titik na Latin ng abakadaag kastila. Manila, Bureau of Printing, 1939. 62 p. (Publications of the Institute of National Language, December, 1938, v. 4, no. 12).

Introductory remarks by Lope K. Santos, p. 3-6; palaeographic illustrations on pages 15, 20-21, 28, 30-31, 33-35; and 50.

SEVILLA, Jose N. and **VERZOSA**, Paul Rodriguez. Ag aklat ng Tagalog; kaunaunahag aklat na dalawaag wika na sumusuysoy sa pilologia at panitikaag Tagalog. Unaag pagkalimbag. Manila, J. Martinez, 1923. 108 p., por.

A second title-page bears the same main title with the explanatory title in English, as follows: "The pioneer bilingual text-book on Tagalog philology and literature."

Contains some palaeographic illustrations of the ancient Tagalog syllabary.

STANGL, Paul L. Alfabetos antiguos de Filipinas. (*Renacimiento Filipino*, August 1910, v. 1, no. 5, p. 5).

A comparative table of ancient Philippine, Javanese, Bugi (Celebes), and Lampong (Sumatra) characters with brief descriptions, is reproduced from an earlier article copyrighted in 1903.

See also Manuel Artigas y Cuerva's "Instituciones Filipinas," 1908, in *Biblioteca Nacional Filipina*, v. p. 32

STANGL, Paul L. Estudios lingüísticos: Antiguos alfabetos. (*Resacimiento*, [Manila], Jan. 26 and 27, 1904).

This article also appears in *Mulig Pagsilag* (Manila), January 28-30, 1904, under the title "Ag matatandaḡ ka-titikaḡ filipino."

STEIGER, George Nye, BEYER, H. Otley, and BENITEZ, Conrado. A history of the orient. Boston, etc., Ginn and Co. [c1929] ix+469 p., illus.

A brief but useful discussion of the earliest writing in Borneo and the Philippines appears on p. 123-124, with a photograph of "A love letter written in the Mangyan script" (on bamboo) on p. 123.

THÉVENOT, Melchisedec, ed. Relations de divers voyages curieux, qui n'ont point été publiées, et qu'on a traduit ou tiré des originaux des voyageurs François, Espagnols, Allemands, Portugais, Anglois, Hollandois, Persans, Arabes & autres Orientaux, données au public par les soins de feu M. Melchisedec, Thévenot... Nouvelle édition, augmentée de plusieurs relations curieuses... Paris, Thomas Moëtte, 1696, 2 v. in folio, illus., pl., maps.

Four "Relations" are included in v. 1, part 2, relating to the Philippines, the third of which is entitled: "Relation des Isles Philippines faite par vn Religieux qui y a demeuré 18. ans," with a marginal note on page 1 which reads thus: "Cette Relation a esté traduite d'un manuscrit Espagnol du cabinet de Monsieur Don Carlo del Pezzo." A brief discussion of Philippine languages, with a table of ancient Filipino characters is included on p. 4-5.

TOLENTINO, Guillermo E. Ang wika at baybaying Tagalog. Maynila, [Pub. by the author] 1937. xii [4]+202 p., front., illus., pl., tables.

Of this work, the compiler has written in part the following comments:

"The body of the work consists of the following parts: the author's hypothesis (in seven sections); his thesis—the origin of the Tagalog people and language—which attempts to refute commonly accepted findings on astronomy, geology, flora and fauna, anthropology, ethnology and philology; the ancient Tagalog writing and its characteristics, history, nature and ways of use; Tagalog accent and euphony;...

"His entire discussion of the ancient Tagalog writing has gone beyond other works on the same subject; his predecessors and contemporaries have taken palaeographic specimens as they have been found and recorded; he has parallelism in the study of origins and development of human writing, starting with pictography and ideography and dwelling largely on the formation and significance of our ancient syllabary. While there may be those who would discard his theory and reasonings for lack of documentary evidence, his real contribution lies in the plausibility of his explanations with reference to the origin and transformation of the ancient Tagalog syllabary, the significance of their characters and their pronunciation. . . ." (*The Herald Mid-week Magazine*, April 13, 1938, v. 8, no. 25, p. 20).

TROYANO, Manuel. Dialectos del archipiélago. (In *Exposición de Filipinas—Colección de artículos publicados por El Globo, diario ilustrado político, científico y literario*. Madrid, Establecimiento tipográfico de El Globo, 1887. Artículo xv, p. 115-120).

A palaeographic specimen entitled "anting-anting (Talismán)" appears on p. 117, and a brief description of the ancient Filipino system of writing, on p. 119.

U. S. PHILIPPINE COMMISSION. Report for 1900. Washington, Government printing office, 1901. 4 v.

v. 3, p. 14-128 and p. 397-412, contains Philippine linguistic material, taken from v. 1, p. 26-147 and p. 221-238, respectively, of *El Archipiélago Filipino* (q. v.). The latter part, entitled "Idiomography" (Paper no. 10) is largely palaeographic, with specimens.

VENTURELLO, Manuel Hugo. Manners and customs of the Tagbanuas and other tribes of the island of Palawan, Philippines; translated from the original Spanish manuscript by Mrs. Edw. Y. Miller. (In *Smithsonian miscellaneous collections*, Washington, Pub. by the Smithsonian Institution, 1907, v. 48, Quarterly issue, v. 8, no. 1702, p. 514-558).

This is paper no. 1700, published May 4, 1907. A description of the Tagbanua writing, with palaeographic illustrations, is given on p. 516-517.

VERZOSA, Paul Rodriguez. [Letter to Gabriel A. Bernardo, dated at Iloilo, Sept. 2, 1937] 1l.

Written in Tagalog syllabic alphabet, as modified by Father Lopez.

VERZOSA, Paul Rodriguez. [Letter to Gabriel A. Bernardo, dated at Iloilo, September 24, 1937] 1l.

Written in the same way as the preceding specimen.

VERZOSA, Paul Rodriguez. Pangbansang titik nang Pilipinas (Philippine national writing...; Prologue by Dr. José P. Bantug; with biographical notes by Acting Director Eulogio Rodriguez; and Epilogue by Hon. Jaime C. de Veyra. Manila, [Pub. by author], 1939, 65 p.

"The author of the present work, PANGBANSANG TITIK ng PILIPINAS, who has devoted the best portion of his life to this study, offers us the pioneering fruits of his research labors abroad and in the Philippines, gleaned after more than two decades of painstaking toil, that the present generation may utilize for practical purposes the autochthonous Filipino handwriting."—(J. P. Bantug, in his "Prologue" to this work).

VILLAMOR, Ignacio. La antigua escritura filipina, deducida del Belarmino y otros antiguos documentos. The ancient Filipino writing, drawn from Belarmino and other ancient documents. Manila, [Tip. pontificia del colegio de Santo Tomás], 1922, 116 p.

The text in Spanish (p. 3-21) is followed by the English translation of the same material (p. 23-42); Father Lopez's *Belarmino* appears in facsimile on the even pages from 44 to 88, with the corresponding transcription, transliteration, and translation on the odd pages from 45 to 89; palaeographic tables and specimens, p. 92-113; and bibliography of the Philippine alphabet, on p. 114-116.

Some of the specimens in this work are also reproduced in *Unitas*, July 1925 v. 4, p. 31-37; and in Laubach, F. C. *The People of the Philippines*, (c1925), opposite p. 33.

VILLAMOR, Ignacio. Estudio del idioma Ilocano ante el Tagalog y el Visayo; conferencia leída ante la Sociedad de Ilocanistas en el Instituto de Mujeres el 8 de Octubre de 1927. Manila, Imprenta del Dr. G. A. Pobre, 1928. 35 p.

A brief reiteration of his discussion in *The ancient Filipino writing* appears on p. 9-14.

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Sinupan ng wikang Tagalog = [A regathering of the Tagalog language] / Nina Jose N. Sevilla, Aurelio Alvero, digalrawan, M. Ronquillo